

THE TALKING MACHINE REVIEW

International

1977

No. 48



Betsy Lane Shepherd
Soprano

A prominent American concert artist, well known in the United States.



Anna Case
Soprano

Made her operatic début with the Metropolitan Opera Company and is now a favorite member of that organization. Sings leading soprano roles in most of the standard operas.

EDISON BELL 'GEM'
Showing the motor.

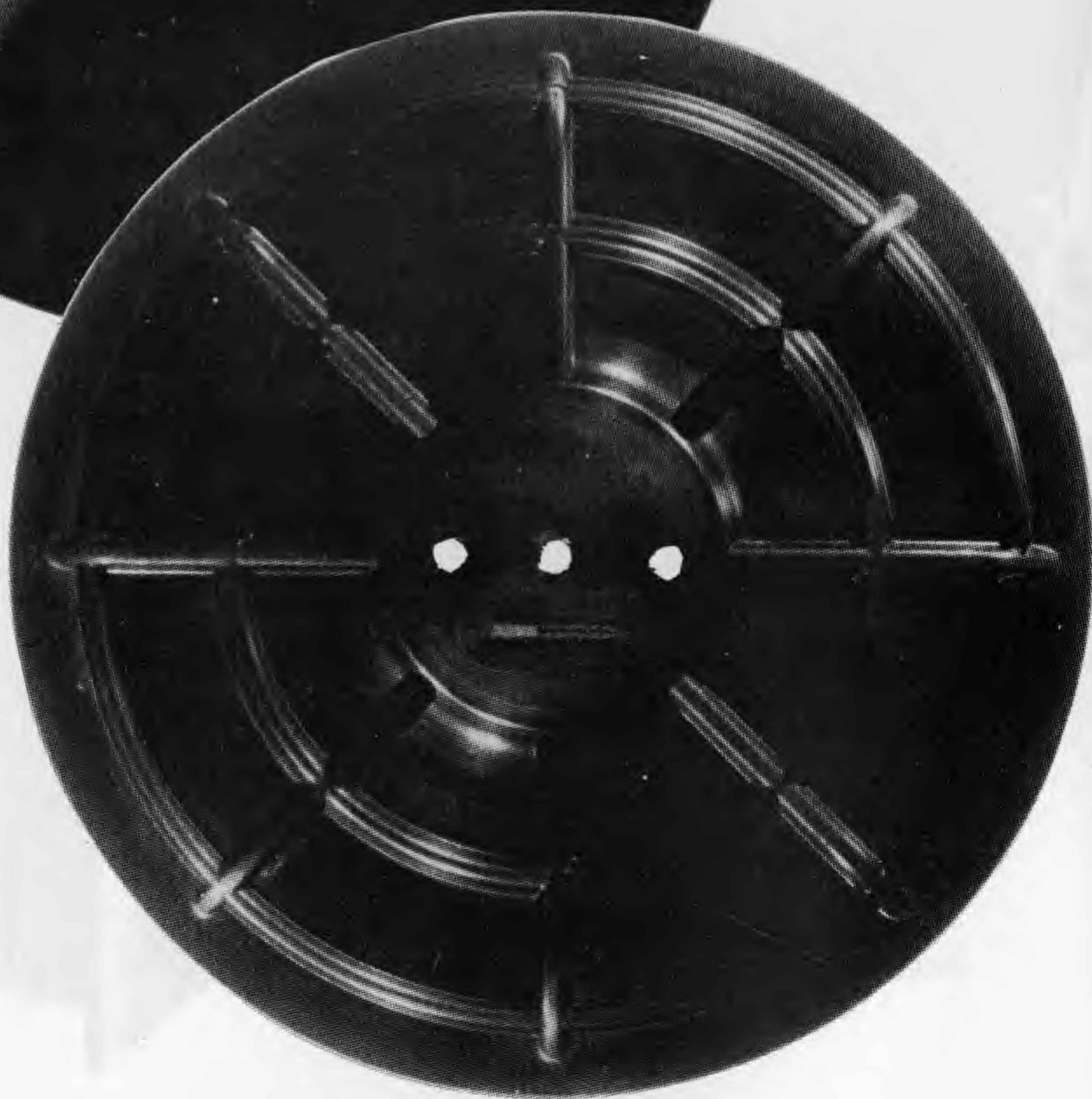


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WHO CAN IDENTIFY THIS ?



F r o n t



B a c k

Opposite are two pictures of an unusual record in the collection of Mr. R. Richardson of Poole.

From the front one sees three holes and apart from the absence of a label it is normal. On turning over there comes the surprise! There is a pattern of ribs and rings standing up from the record by about $\frac{1}{4}$ inch. The area immediately behind the label position is equally raised. Additionally, just below the three holes is fixed a small piece of metal tube of about $\frac{1}{8}$ -inch diameter. A portion of it has been cut away to leave a trough.

The front has the matrix number 5831-2, which reveals it to be "Old Times Medley Pt. 1" by Jay Wilbur and his Band issued on Imperial 2569 in November, 1931. The tunes played are 'Won't you come home Bill Bailey' (with vocal chorus), 'Champagne Charlie', 'After the Ball' (with vocal), 'Just break the news to Mother' (with vocal), 'In the good old summertime', 'Ta-ra boom de ay'.

Upon the back is the number 32768, which your Editor was able to discover was the number allocated when someone made a provisional application for a Patent. Unfortunately, the application was not followed through, so nothing remains at the Patent Office except the entry "application withdrawn".

So we throw the problem into the forum of our well-informed readers! To date we have two suggestions. One, that it was made for a juke box; two, that it was to carry the soundtrack of a film when it would be essential that it should not slip.

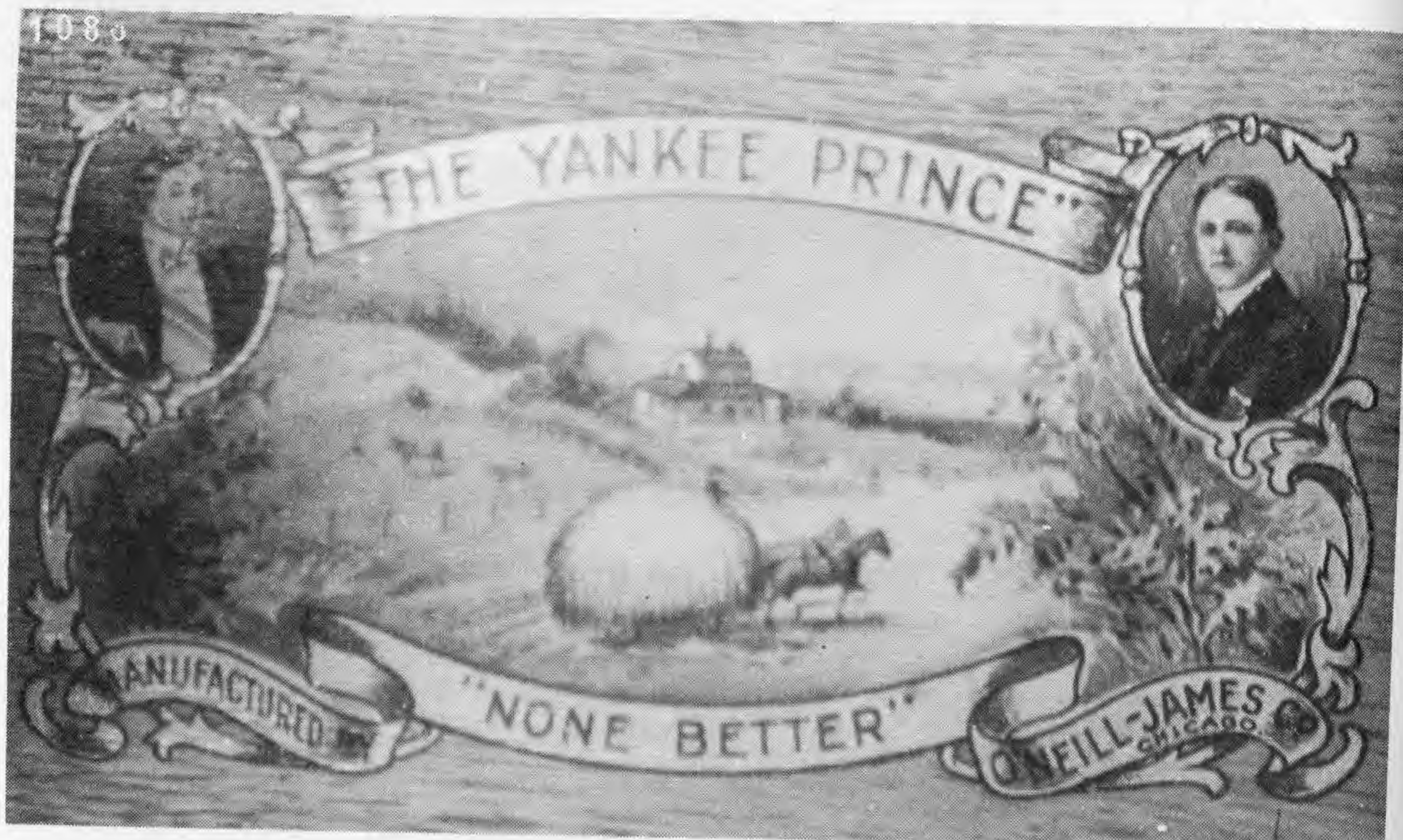
There must have been a machine of some sort made to take it and play it. Who has one, or who has ever seen such a thing without knowing its function?

THE CHICAGO COMPANIES T.C. Fabrizio

O'Neill Patent illustrates modus operandi behind the Chicago Companies.

In the course of my business career, I once sold scrap-books at my own cost in order to make money when selling the refill pages. A friend has explained how a certain firm sacrificed profit in the sale of its cameras since it was assured a great return in the necessary purchase of film. The world is rife with instances such as these, but never has the theory been more clearly explicated in its relation to talking machines as it is by the O'Neill Patent.

Arthur O'Neill, a travelling salesman living in Chicago, initiated the O'Neill-James Company, Inc. upon 22nd April, 1904, with two cohorts, Winifred B. James and Sherwin N. Bisbee. These self-proclaimed "advertising specialists" were to begin by promoting china and glassware through commercial schemes, but it was their steady movement into the talking machine trade which recalls them to us, today. By the strength of its own pluck, their firm remained in operation until 1915. During the eleven years of its existence it was to disseminate thousands of its "Busy Bee" graphophones, disc machines and records throughout the United States. In addition, it would give rise to another organisation, inaugurated in Chicago, to trade in talking machines. The Aretino Company, Inc. was begun on 3rd. June, 1907, with both the stock and the offices held by the same aforementioned individuals, to whom was added Arthur's (presumed) brother, Charles W. O'Neill. Under this identity they would offer Aretino disc machines and records, rather amusingly named after the Renaissance pornographer. This firm would survive only until 1910, but long enough to leave strong evidence of its



Hidden in the artful decal of the "Yankee Prince" is a curious allegory of old-world pomp versus unpretentious American industriousness. Opposite, 'The Yankee Prince'.

unusual outpourings. Like those bearing the Busy Bee name, an Aretino talking machine was equipped to preclude the playing of records other than those (Aretino's, of course) specifically designed to fit it. It is this peculiarity which is so sharply elucidated by Patent 874,985, which was issued to A. J. O'Neill upon 31st. December, 1907.

The following has been excerpted from the text of the patent: "In the sale of talking machine records, it is desirable that the records be shaped with special reference to the machine for which it is primarily intended in order that the manufacturer of machines may control the sale of records to be used therewith." Yet, how as this principle coupled with the commercial stratagems of our "advertising specialists" whereby talking machines were, literally given away or sold at a very small price? The patent continues: "This policy enables the manufacturer to sell or rent a talking machine at low cost and thereafter make a reasonable profit out of the sale of records therefor." The patent goes on to deal with spindle shapes and sizes, but this is the essence of it. Once the machine is out, a continuing need will develop for the records to fuel it. In this, the talking machine **must** have proved to have been an admirable sales attraction. Were one to be given away with the purchase, for example, of a set of dishes, not only would the customer be convinced to buy something upon which a profit could be made, but additional profit would be forthcoming from



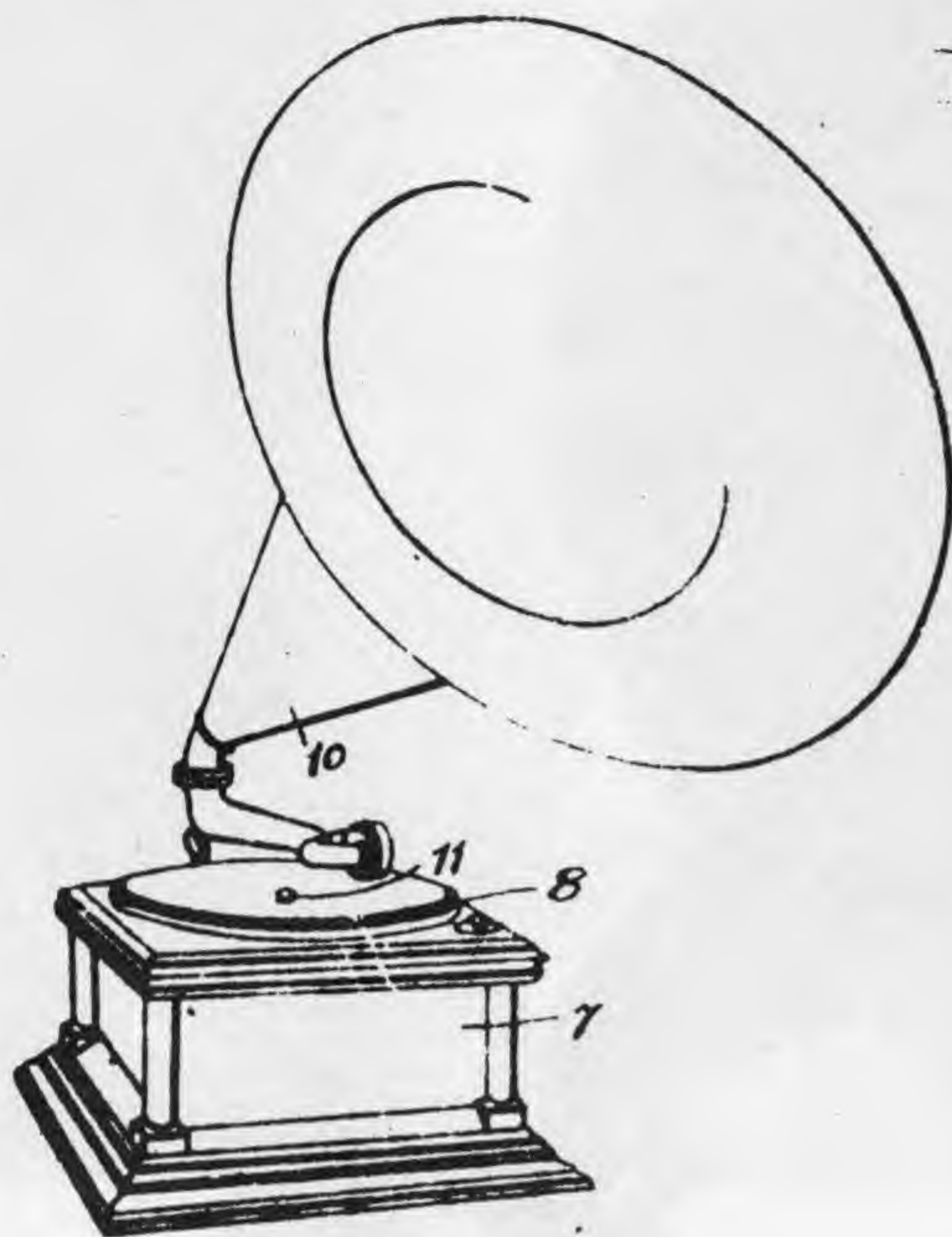


Fig. 1.

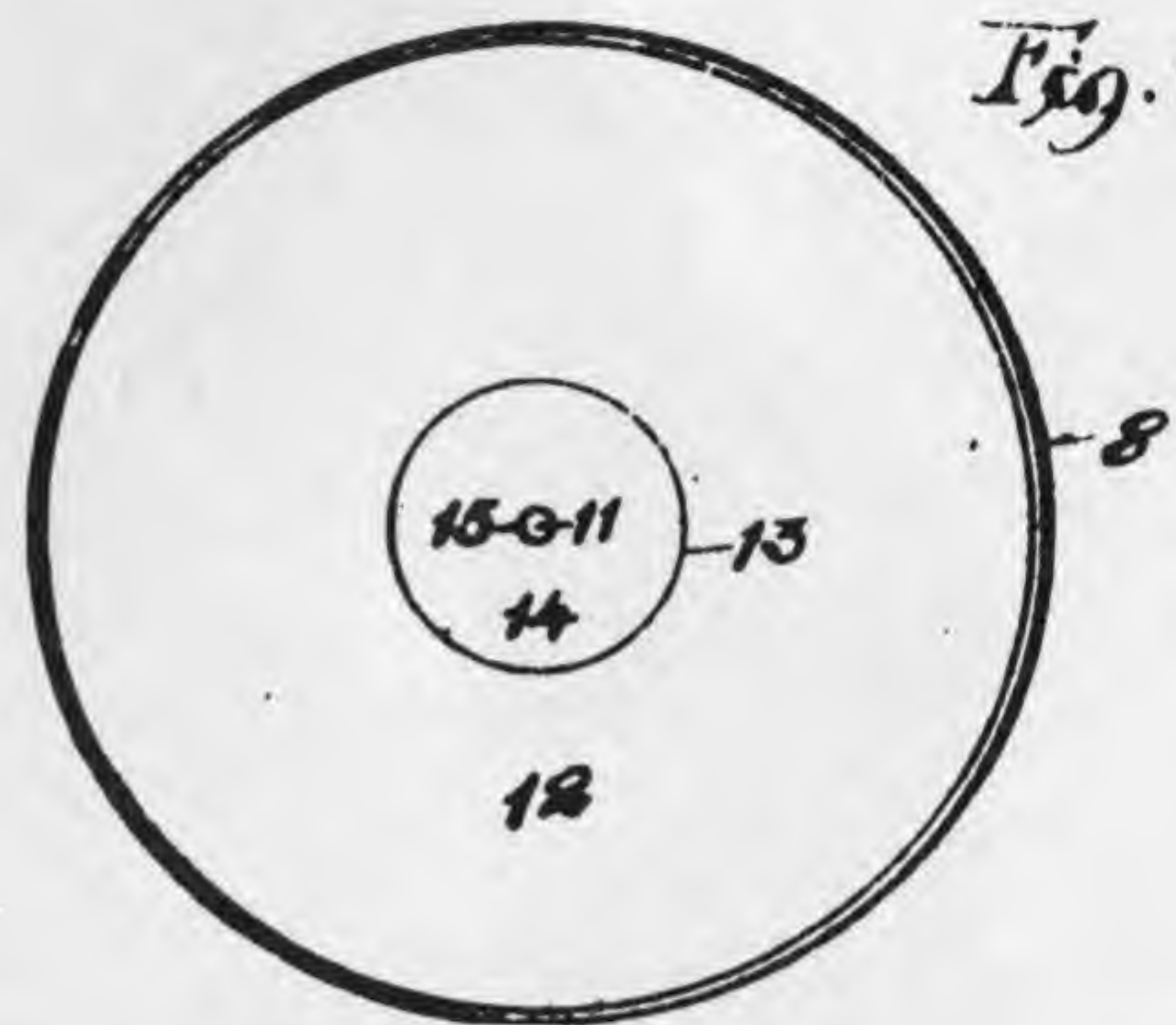


Fig. 2.



Fig. 3.

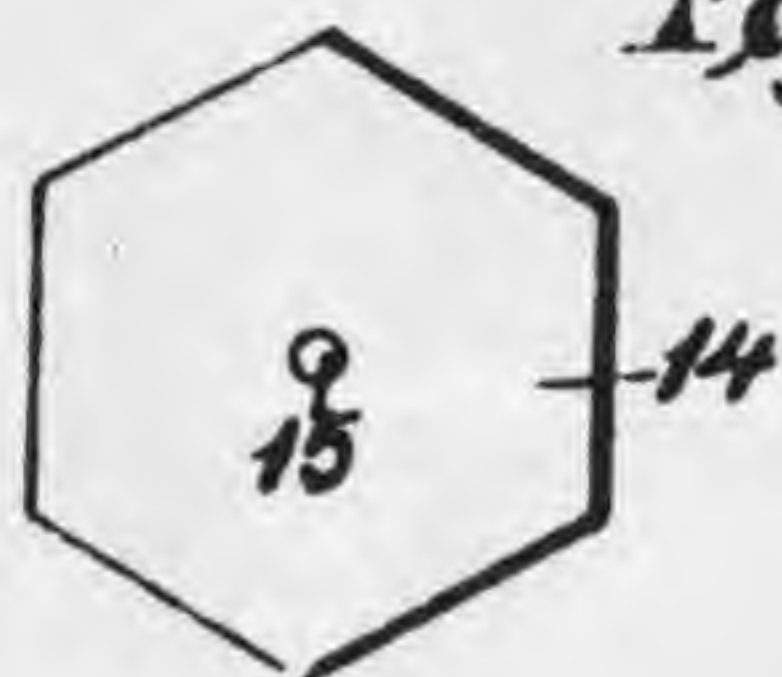


Fig. 4.

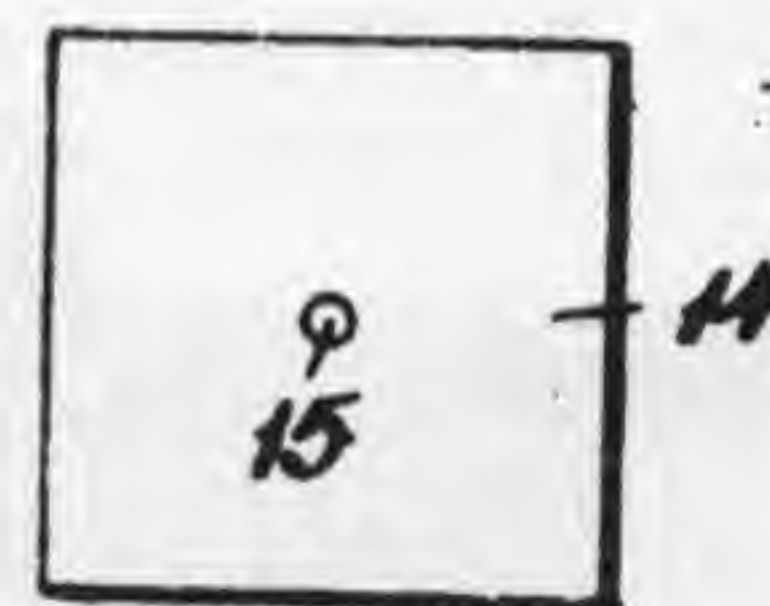


Fig. 5.

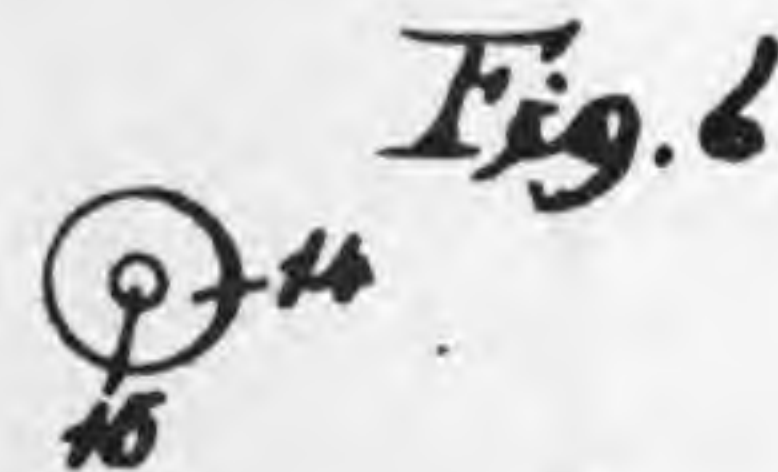


Fig. 6.

Witnesses

J. P. Bond
Simon H. Banning.

Inventor:
by Arthur J. O'Neill
Banning & Banning
 Attys

No. 874,983

Patented 31. Dec, 1907

A. J. O'NEILL TALKING MACHINE
 (Application filed 11. Apr. 1907)

the sale of records. This unique quality would surpass the advantages of other common enticements such as kitchen tools, clocks, toys, clothing or jewelry. With this in mind, it is easy to see why the products of the O'Neill-James and Aretino companies, whether as premiums or through direct sale, became widely distributed.

I am grateful to Mr. Allen Koenigsberg for his help in locating the O'Neill Patent.

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(more pictures relating to this article are on pages 1126/7 of this issue.)

LETTER

'A LITTLE TRICK' IN USE AT ELECTROLA

Dear Ernie Bayly,

I have uncovered one of the secrets of the process used by Electrola when transferring 78's to LP's. May be it will be of interest to other collectors.

Electrola has a studio in Berlin specifically for the transfer of 78's. The gentleman in charge of the "Nostalgia Series", Herr Schloesser, invited me there in October for a visit and a chat. It was there that I met the sound engineer who had just recorded a few numbers by the Dajos Bela Orchestra. Apart from the amplifier and tape recorder the special feature (and indeed the secret) was a simple but nevertheless effective trick with the record player. The sound engineer used a normal three-speed ELAC turntable, the spindle of the turntable having been modified so that discs whose centre hole was not at the precise centre could be centralised. This spindle could be pulled out, the disc accurately centralised, and then replaced firmly. The clever thing however was a little sponge - a little smaller than a match-box - which was stuck to the front of the pick-up arm.

The sound engineer sat beside the turntable with a 120 mm (5 inches) length of pliable wire in his hand, with which he was able in various ways to exert pressure on the sponge. By this means he could not only change the weight of the pick-up arm but also a sideways force.. Records that were worn on the inside of the grooves could be played back without noise, simply by simulating the "anti-skating" effect. In this case the tonearm was pressed outwards and so touched the undamaged outer side of the groove.

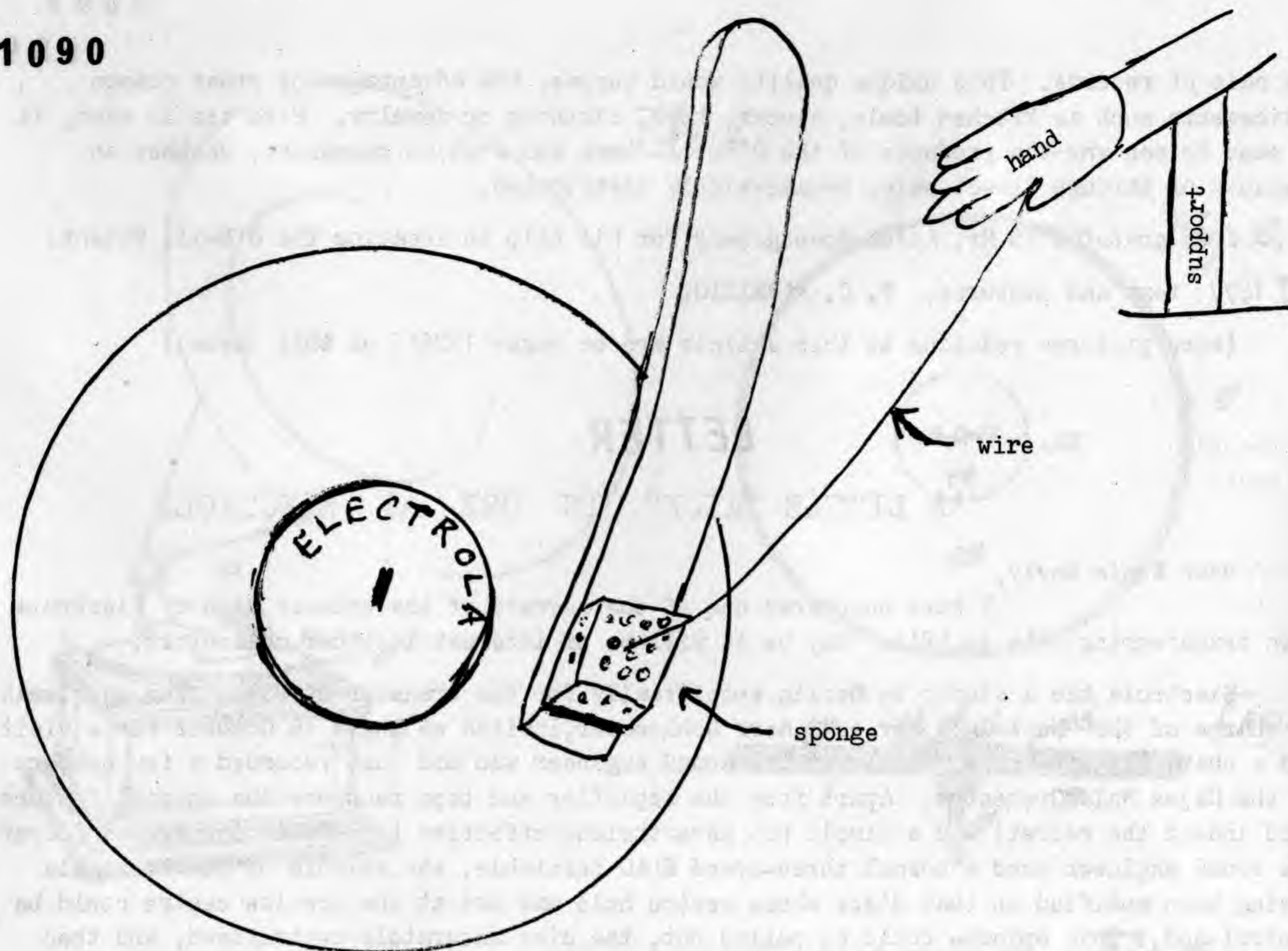
No doubt good results are only obtained after long practice. It is important to keep the hand still. It is best to use an arm support that is situated higher than the tonearm of the record - and not tremble!

The name of the engineer using this method was Herr Wiese. Overleaf is a little sketch.

With all good wishes,
Peter Czada.

Berlin 8th.Nov.77

(Editor's comment. I had not thought of this for use when re-recording 78's, but have given a similar gentle 'push' or 'pull' to help the pickup pass over a damaged groove in discs of all speeds. It is useless however when the groove is very badly damaged and the stylus will repeat or skip ahead according to which type of "dig" it is.)



How to Record for the Gramophone

By Arthur H. Brooks

(Recording Superintendent of the Columbia Co.)

H'm ! "How to record for the gramophone!"

It would appear from the glib manner in which your editor put the request for an article on the subject that he thinks that it can be, or is done by rule of thumb. As well ask a theatre manager to write on "How to make a success on the stage," and I am not sure that this would not be an easier task.

Successful recording for the gramophone is, in a measure, very like making a success on the stage, but there are difficulties in it unknown to the artiste who is playing to a visible and seeing audience. In the theatre, "business" and movement play their part in the creation of an artiste's success. A poor song may be made a sheer delight, from the point of view of the audience, by clever business. A rotten singer (of course this type no longer exists!) may get home on his face - but his appearance and mannerisms may meet with the entire approval of "kind friends in front."

But there is no business, no movement, no pretty faces or mannerisms, other than vocal

that can help in recording. It is cold-blooded, and, so far from playing to "kind friends in front", the artiste is singing or talking, to a keenly critical audience who can judge with the ears. Many an artiste who has made a success with his facial and bodily comicalities has been a "white frost" on the gramophone - his work has never "got over."

It is quite impossible to lay down any hard-and-fast rules for making a success of recording for the gramophone. There are elementary factors that contribute largely to every success established on records, and these it is impossible to enumerate. But it by no means follows that an artiste who has made a "hit" in person will repeat the achievement through the recording horn. Alas no! Were it so, a recording expert's life would indeed be a bed of roses; whereas, it is bestrewn and hedged with thorny uncertainties. An artiste may bring up four songs, all of which he is singing to the boundless delight of his public. They are recorded, and the gramophone world nibbles and nibbles, and not one of them may enjoy six months' active life.

Something more than a name is needed. To "arrive" on the gramophone, there must be genuine merit. There must be a personality - an individuality that finds expression in singing that comes out in the record.

It is because of lack of personality in some artistes that it sometimes happens that popular songs of merit are recorded by lesser-known singers who have been found to possess what is called a "gramophone voice", and who are, in normal times, held under engagement for the companies for that work. The "gramophone voice", so called, is really a voice with clear ringing notes that are produced without forcing, in combination with good enunciation. What we call a "plummy" voice, where the singer sounds as if his mouth were full of plums, is the bête noir of recording.

Unquestionably, there never was and is not now a music hall artiste so successful from the point of view of recording as the late Billy Williams. Every recording company made records by him, and so firmly had he established himself as an all-round good artiste that his records (he usually made them six at a time) were all issued in one bunch, not one a month as was the custom with others. And what keen competition there was among the companies to get them out first - two or three amusing stories could be told about this. Billy Williams had an individuality of style in his singing that carried through into his records; his laugh was always a feature. He was natural; his records were natural. His singing was lively and spirited; his records were the same. All the companies have experimented with other artistes of similar promise, but there has never been another Billy Williams - never another artiste who combined all the essentials of a successful recording artiste as he did. His records sold in their thousands to people who had never heard of him on the vaudeville stage, let alone had seen him.

Today, among the most successful recording artistes stand out George Robey and Harry Tate. Each is a different school of humour, but each "gets over" on the gramophone as brilliantly as on the stage.

I am not trying to pay these friends of mine compliments - but simply stating sheer facts. In each case, it is a pleasure to make records of them. Each shows the same facile grasp of what is wanted, and each is ruthless in his 'cutting' of the superfluous. Time and time again has one or the other stopped halfway through his work and said, "That's not what you want, old man. We'll cut that out." And they were always right.

The same readiness to perceive essentials, coupled with an individuality that makes its



Arthur H. Brooks

presence known in their records, are characteristics of Little Tich, Neil Kenyon, G. H. Elliott and Charles Austin. The latter, who was persuaded some years ago to submit his classic "Parker P. C." to the gramophone public, became quite a rage for fully twelve months after the first issue of the records, so well was his personality caught.

Among the ladies who have graced the gramophone with their talents may be mentioned Marie Lloyd, Vesta Tilley and Ella Shields. In passing, may I say, too, that their visits to our recording laboratory are like little rays of sunshine - so keen are they upon getting record-results that satisfy. Here again are the examples of personalities that "get there" on the Gramophone. Incidentally, I fancy that the only time Ella Shields actually sang in revue was when we persuaded her to sing Ethel Levey's songs in "Watch Your Step", three or four years ago.

Speaking of revue reminds me that Shirley Kellogg, Lee White, Teddie Gerard, Daphne Pollard and Beatrice Lillie are all happy in their creation and preservation of the revue atmosphere in their records.

Occasionally one finds an artiste whose voice is particularly well adapted to recording by reason of what I might term its incisive clarity. Jamison Dodds is such an one. Another we lighted on by sheer accident. We were recording whole of a London production with the original castes, and in the course of the session one of them took his place before the recording horn. His first notes told me that here was something of a find - a good recording voice intelligently used. Who is it? Well, time will show. Meanwhile he has been offered a good contract.

Oh yes, there is money to be made recording for the gramophone if it is treated seriously, and if an artiste places himself in the hands of a company that will do him justice, and if - what?

If two or three primary essentials can be observed. The artiste who wishes to make a success of recording must conform to the following requirements:-

1. Have a voice, or get one!
2. Exhibit individuality of style or expression
3. If you sing. Learn to S I N G.
4. Possess good enunciation
5. Preserve absolute naturalness.

It will be seen that I have touched already upon most of these points, and I am bound to say that in enunciation, the music hall artiste is far more appreciative of its high importance, and therefore, generally speaking, more perfect than concert or musical comedy stars, and I attribute this to the fact that the artiste in vaudeville has to come on "stone cold" with more or less new songs, work up his house, and make his hit, all in a few minutes, without the aid of scenery, plot, "props", or stage colleagues. If he fails to make his audience understand what he is singing or saying, he's finished.

Sometimes it is said that the "palmy days" of gramophone recording are over. That's all wrong. The gramophone is still in its infancy, and the war and the necessity for home entertainment has given it a national place it never had before. With its progress there must be an increasing demand for more talent for records, and I think I am quite safe in

saying that - subject only to limitations due to industrial conditions - an artiste who can show a spark of originality is likely to be welcomed with open arms and given every chance to "make good" on the gramophone

(Extracted from "The Performer" of May, 1918, by Frank Andrews & Bert Ross. Mr. Brooks had been a recording engineer of Odeon records before joining Columbia. His initials A H B can sometimes be seen on the 'label surround' of Odeon and other associated records.)

BOO-BOO

India commemorated the Centenary of Edison's Phonograph by a 2.⁰⁰ stamp showing Emil Berliner's handcrank Gramophone. Reader Laurie Wilson designed his own Christmas Cards showing Edison uttering a censored word and holding one of these stamps in his hand!

CHARLES CROS

Philatelists among you may be unaware that France issued a stamp portraying Charles Cros who designed a talking machine in 1877.

Which leads on to . . . Just how is the name Cros pronounced? Is it said like crow, or as he originated from outside the metropolitan area of Paris and the north, is the s on the end pronounced? I should like to hear from someone in France who is a real authority, who really knows. Editor.

I laughed -----

I had to laugh, and so did a number of other collectors, it seems. . . My attention has been drawn to a publication titled "Lyle's Antique Guide for 1978." It has numerous match-box sized pictures of disc and cylinder talking machines with supposed selling prices or values. Unfortunately too many of the illustrations have the wrong captions under them. For, instance a Pathe Difusor portable is called "Gramophone Company Limited trade mark gramophone, 7-inch turntable." But perhaps we are all wrong, it may be intended as a humorous cartoon book to make us laugh. If it is so wrong in the talking machine section, one shudders to imagine what errors there may also be in its other pages. A book to be avoided, but goodness knows what damage it must do among the uninitiated. Editor.

IRVING KAUFMAN

BOB WALTRIP

I rebuild and finish pianos for a living, and in the last part of December, 1974, had gone to San Francisco to pick up a Hamilton Welte reproducing piano to refinish for a friend. While there a mutual acquaintance mentioned he'd heard that Irving Kaufman was listed in the Palm Springs, California, telephone directory. During my return I stopped at Palm Springs and sure enough there was an Irving Kaufman in the book. I called the number and a lady answered. I gave my name and asked if I could come to visit for a little while. When she asked, "Are you a record collector?" I knew that I had the right Kaufman.

The lady on the phone was Belle Mann (alias Mrs. Kaufman). I followed her directions, finding myself shortly in an expensive mobile home park in Palm Desert, a Palm Springs suburb. There was a late model Cadillac sedan in the driveway of a new "double wide" mobile home; a prefabricated house in two pieces that is moved in on wheels and put down in a more or less permanent location. Belle Mann, an attractive and pleasant woman of about sixty greeted me at the door and I was ushered inside. Mr. Kaufman was standing in the kitchen. He was a tiny frail thin man of 84, and he smiled and extended his hand. Soon we were seated in the living

room and he was talking a mile a minute - still very sharp and able to remember many things from his early days.

"How many records did you make?" I asked, and he said, "I don't know. Someone once counted them up and there were six hundred. I would go from one studio to another in New York. They'd hand me a lead sheet and the band would play through the piece and then we'd record. I remember that in one of the recording horns there was a little printed sign saying 'Please enunciate clearly'; as if they had to tell me! It's hard to count the records I made because so many different companies made so many pseudonyms.

"Do you have many copies of your records?"

"I do not have any. We had hundreds at our home on Long Island (showing me a framed photograph of a huge mansion) but when we moved out here I left them in a friend's garage and they were ruined by water. It's too bad."

"What was your favourite recording?"

"The 'Sonny Boy', - I think it was on Harmony, where I cried."

"Did you know Billy Murray?"

"Are you kidding (singing) Are You From Dixie, I said from Dixie, where the fields of cotton beckon to me. (His duet with Billy Murray on Victor.) He was a wonderful man, a real gentleman."

"Are there any particular tunes that stand out in your memory?"

"Lots of them. I guess my claim to fame is that I introduced 'Peg O' My Heart', Mr. Kaufman answered, and sang a few bars of the tune in a soft but still accurate voice. He was very weak and ill, and took nitroglycerin pills for his heart. The more we talked the more vital and excited he became, mentioning his eagerness to see the release of a 2-l.p. set of his reissued records. He walked to a sideboard and picked up a cheap little cassette player, asking if I knew how to work the thing. It struck me that one of history's best acoustic voices should be fiddling with a little electric toy. I got it working and we heard one of his recordings. The tape was a demonstration of the forthcoming L.P. that the record company sent to him.

Mrs. Kaufman gave me lunch, then played a tune on their piano. She mentioned it had a rattle. The Knabe grand had suffered considerably in the desert air, and one of the sound-board ribs was loose. Since I didn't have my tools I cured the rattle by wedging a magazine behind the loose rib. Hardly craftsmanship. Mrs. Kaufman, Belle Mann, worked as a cocktail pianist in Palm Springs. She had a bright pleasant style, suiting her hospitable nature.

Mr. Kaufman said, "I remember the first time I went into an electric recording studio. There were cables all over the floor. I asked the engineer how he knew what was hooked to what and he said he didn't. He said if it wroked at all, it worked."

Mr. Kaufman showed me a small scrapbook containing his photo on record, ads. etc. He was becoming tired and I knew it was time for me to leave. I didn't want to do so, and he didn't want me to go either. I finally forced myself. He gave me an autograph and I promised to write. After leaving I was saddened that I had made his acquaintance so late. It was wonderful that one of the pioneers of recorded music, after 84 years, was still bright and eager, still singing, and still awaiting the release of a new recording.

The following Christmas I wrote Mr. and Mrs. Kaufman a letter. Some time later Mrs. Kaufman replied that although doctors had offered to implant a pacemaker in his heart, Irving Kaufman, very weary, had elected to die.

THE STORY OF A FAMOUS PICTURE

It is little known that Herbert Samuel Berliner, son of the inventor, wrote a short film scenario titled "The Story of a famous picture". To preserve its copyright, a synopsis was deposited in the Public Records Office in London as well as its Canadian equivalent. When seeking something else, Frank Andrews discovered the entry and sent us the photocopy, which we now reproduce:- (Remember this was 2nd. July, 1912 - films were silent)

SCENE : A poorly furnished garret containing a bed, table, on which a sitting a cheap gramophone, and under it a fox terrier after the well known picture, (sleeping) the usual accessories including half a dozen oil paintings along the floor, around the sides of the walls, and also an easel containing a blank canvas, and artist's materials lying around.

The artist, fully dressed, enters, carrying what is ostensibly a picture wrapped up in a newspaper, which he throws down with a gesture of disappointment. The artist also throws down his hat, seats himself at the table, leans with his elbows on same, and presents a picture of utter discouragement. After sitting in this position for a few moments the artist rises and begins to pace the floor. He finally goes over and opens the drawer of the table and pulls out a revolver which he examines when suddenly his eyes fall upon the gramophone, whereupon he lays down the revolver and puts on a record which starts to play. While it is playing he starts to pace up and down the floor again. The dog meanwhile jumps up on to the table and assumes the position as in the trade mark. The artist's eyes fall upon it and he looks vacantly at it and then a look of understanding comes across his face. He claps his hands to his head as if he has an idea and immediately pulls off his coat, picks up his palette, paints and brushes, and then begins to paint. The scene is supposed to continue for the whole night showing early in the morning the finished picture with the artist gazing at it with a critical look.

THE SECOND SCENE: Shows a large business office containing a table around which are seated three or four prosperous looking men. On cabinets around the room are various styles of horn gramophones around the room, also a large safe. It is ostensibly a Directors' meeting and the men are discussing things which can be seen by their motions. A page enters bearing a card. One of the men looks at it and motions the page to show the man in.

The artist enters carrying a picture wrapped up in newspapers. The men around the table have in the meanwhile busied themselves discussing matters, and at first pay no attention to the artist who stands waiting with his hat in his hand.

At last the meeting seems to have finished its discussion and one of the men shows the artist in and asks his business. The artist goes through the motions of showing that he has a picture which he desires to show. The other men have risen, and are getting ready to leave.

The man talking to the artist at last indicates that he desires to have him unwrap the picture. The man looks at it, seems to be very much surprised and taken with the picture. He calls to the other men excitedly to come to look at it, which they do, and each by his motions shows very plainly that he is very much impressed. This continues for a few moments

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and then the first man again speaks with the artist, and the conversation ends with a consultation with the other men, after which the first goes over to the safe, opens it, and brings out ten packages each of which is marked One Thousand Dollars. These packages are supposed to be nores, not coin. The artist bows his gratitude and thanks, and departs with much alacrity.

THE LAST SCENE shows the dining room in a cafe with the artist seated with some friends around the table, one patting the dog, drinking Champagne and eating, and making merry. He seems to be describing the picture and they all applaud.

The picture closes with a scene of revelry, followed by throwing on to the screen the picture of "His Master's Voice" in colours.

(Editor's comment. This poses the query, was this film ever made? If so, does a copy exist and where? Herbert Berliner also envisaged that it could used as a stage production.)

EXHIBITION AT TOKYO

T. D. Nagasawa

At the 'Japan Audio Fair' held in Tokyo from 23rd to 29th. September, at the Harumi Exhibition Ground, there was a special section to commemorate the Centenary of the Phonograph.

More than 240 phonographs and gramophones were exhibited. Starting from the Leon Scott "Phonautograph", and experimental Edison Tinfoil model, Edison Talking Doll, Edison water-powered phonograph, a Berliner Handcranked Gramophone, exhibits progressed chronologically to more recent talking machines.

From the United States, Mr. & Mrs. Paul J. Christiansen, President of the Edison Foundation, and Dr. Walter L. Welch visited the Exhibition.

The Audio Fair was highly successful, being visited by over 250,000 people, almost all of whom went on to visit the Centenary Exhibition. This Exhibition was planned and designed by Seirou Shinagawa and Takeshi Nagasawa, who are seen in a photograph opposite. They are standing by an Edison Diamond Disc Phonograph along the edges of which are bitten teeth marks made by Mr. Edison himself when wishing to 'hear' better by bone conduction the sound from the record being played.

This latter instrument is exhibited at the Edison Winter Home, Fort Myer, Florida, but kindly loaned for our Exhibition by the Edison Foundation, together with the Tinfoil Phonograph, Edison Talking Doll and the water-driven Phonograph.

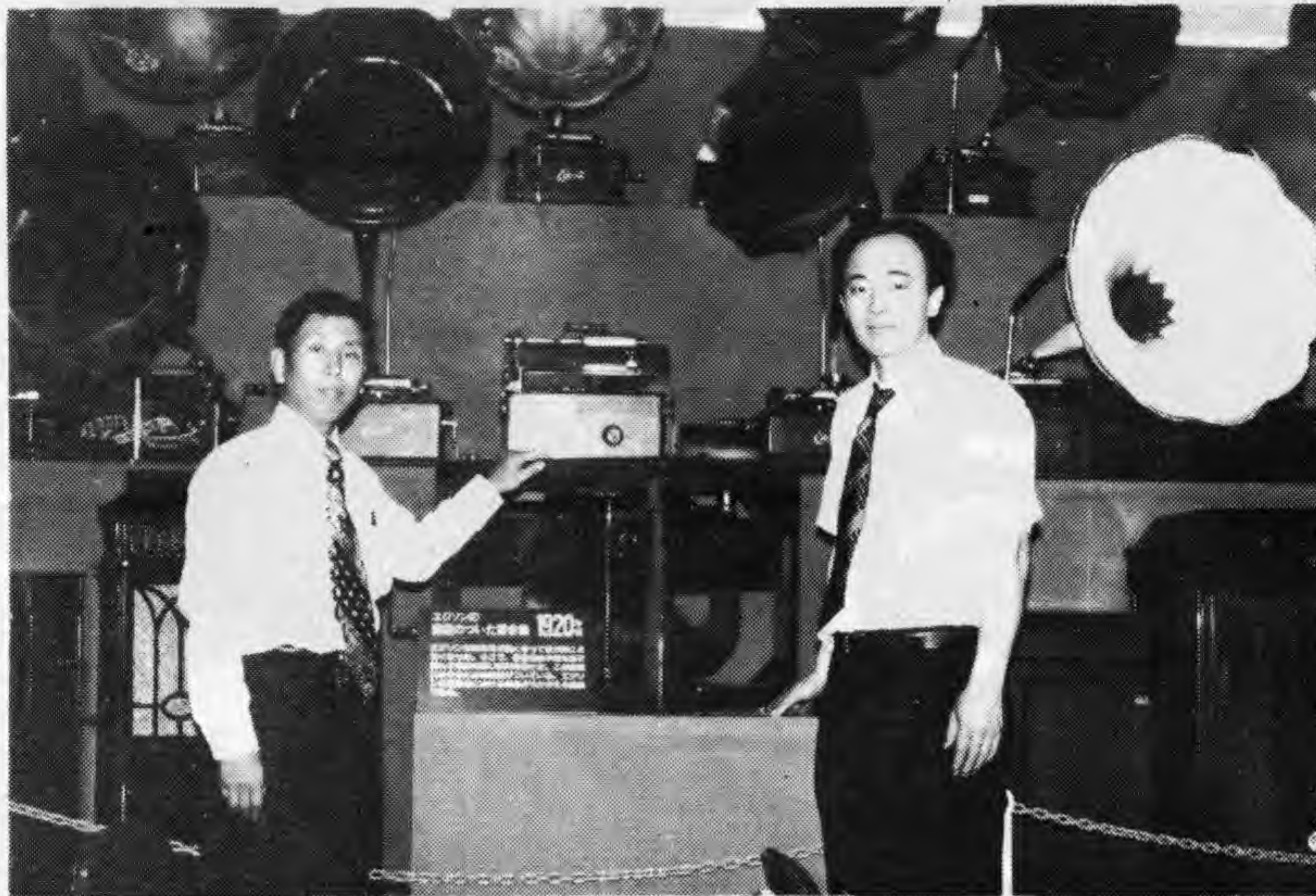
Pictures from this Exhibition appear on pages 1097 and 1116.

WANTED

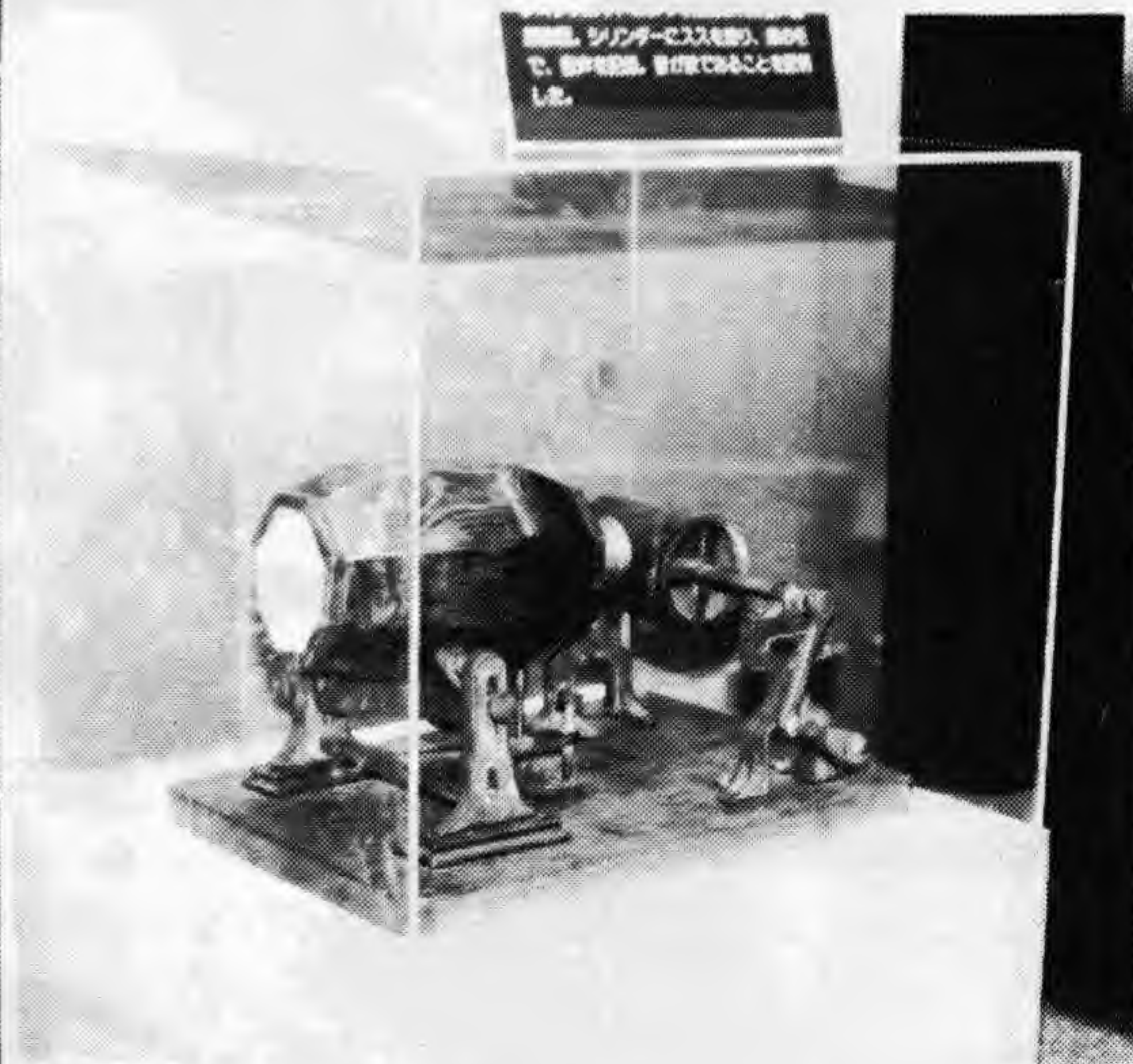
Wanted Pathe cylinders by Marie Kendal, Fred Earl, Vesta Tilley, Ada Reeve, Marie Lloyd, Charles Coborn, Kate Carney, R.G. Knowles, Happy Fanny Fields, Harry Ford, Tom Costello, Louis Bradfield, Sylvia Sablanc, Louie Pounds, Ian Colquhoun. E. Bayly, 19 Glendale Road, Bournemouth.

At Tokyo

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Mr. T. D. Nagasawa & Mr. S. Shinagawa.



Above. Leon Scott
Phonautograph.
Left. Strip of Edison
Tinfoil.



Albion Record Co., Ltd. Dinner & Presentation to J.J.Sallmayer
 Trocadero Restaurant, London. 1 st. January, 1914
 Chairman, Mr. Paul Offenbacher (under white pointer)

"The Talking Machine Review International"

October, 1977

Part six of



A FONOTIPIA FRAGMENTIA by H. FRANK ANDREWS

Since speculating in an earlier section of this "Fragmentia" upon the circumstances surrounding the founding of the Parlophone Company, Ltd., it has been my good fortune to have made contact with ninety-year old Paul Offenbacher who was responsible for organising the Parlophone Co., Ltd. and for first putting Parlophone Records in Britain. Prior to World War I he was Manager for Otto Rühl, Ltd., City Road, London, which controlled the recording and sale of the Beka Records, having for their slogans "The Record of Quality", and "Beka for Real Music."

Mr. Offenbacher was a German national at the outbreak of war in 1914 but is now a British National. He was interned in 1914 at Lofthouse Park, Wakefield, Yorkshire, as an enemy alien. (You will recall that Emil Rink, who as a British subject in Berlin as the General Manager of Fonotipia, Ltd., was likewise detained.)

After the War, Mr. Offenbacher returned to Germany again entering the service of the Carl Lindström A.G., the proprietors of Beka Records.

By the end of 1920, Carl Lindström A.G. had founded a new company in Holland to take over the ownership, control and operation of its overseas establishments. It was the Trans-oceanic Trading Company of Amsterdam, which forthwith became responsible for the Odeon Records and other Lindström labels in most countries outside of Germany, but not yet in Great Britain.

The Carl Lindström (London), Limited and Fonotipia, Limited, business had become the

property of the Hertford Record Co., Ltd. which itself had then become a complete subsidiary of the Columbia Graphophone Company, Ltd., and it had been part of the condition of purchase of these former businesses that they would not be resold to the former owners.

In 1923, the Carl Lindström A. G. of Germany decided to rebuild its activities in Britain, and to this end, Herr Max Straus, the founder and Managing Director of Carl Lindström A. G., and Mr. Paul Offenbacher, came to London for this purpose with responsibility for the rebuilding of the business being put upon Mr. Offenbacher. Both gentlemen went to visit Mr. Louis S. Sterling, the Managing Director of the Columbia Graphophone Co., Ltd., for it was known to them that Columbia had just completed a new factory at Earlsfield, replacing former premises which had been destroyed by fire, and the former Lindström / Fonotipia factory at Hertford Town was becoming surplus to the requirements of the Columbia Company.

Mr. Sterling was informed that Carl Lindström A.G. had decided to re-enter the talking machine market in Britain and that they were interested in buying back Mead Works, Gas House Lane, Hertford, its former property, which would relieve Columbia of its redundant premises and would make it unnecessary for Lindström to build a new factory.

The Columbia business at this time was very prosperous and was expanding all the time and the firm was not much concerned about a new competitor whose re-establishment could not be prevented, so, with the approval of the Board of Trade, the Hertford factory was sold to the Trans-oceanic Trading Company, including all the original matrices, trade marks and so forth, thus avoiding a resale to the Carl Lindström A. G. directly.

The Trans-oceanic Trading Company thereupon set up the Parlophone Company, Ltd. as a private joint-stock registered company, with two British as the outward directors of the Company with its nominal capitalisation of £20,000 in £1 shares. As part of the purchase price, Mortgage Debentures to the value of £25,000 were issued to the Columbia Graphophone Co., Ltd. repayable at £5,000 per annum, which were promptly satisfied in the succeeding years.

Mr. Offenbacher was still a German national, and, under the regulations in force at the time, was ineligible to serve on the Board of Directors of the Parlophone Company, Ltd., but under personal contract with the Trans-oceanic Trading Co., Ltd., he was made General Manager and put in charge of the business, the two British Directors, Messrs. Mortimer and Stentiford, acting out their roles under his jurisdiction. Thus were the regulations of the time adhered to..

Mr. Offenbacher was fortunate in recruiting most of the former experienced office, recording and technical factory staffs, with Oscar Preuss as his recording expert, and having immediate access to the Carl Lindström A.G., the Trans-oceanic Company and the (Otto Heinemann) General Phonograph Corporation matrices, the Parlophone Company was off to a flying start and was quickly able to regain a place in the trade for the Carl Lindström A. G. interests, with very satisfying results. "Parlophone, the Record of Quality, for Real Music",... as had Beka.

(Frank Andrews and The Talking Machine Review-International are grateful to Mr. Paul Offenbacher for giving his time and knowledge, and for checking this resume of the founding of the Parlophone Company, Limited.)

Otto Ruhl said that he applied for both the agency and the records. I believe that when he applied for the agency he must have been fully aware that Messrs. Barnett Samuel & Sons, Ltd. no longer had any interest in Fonotipia discs at that time. It will be recalled that Mr. Balcombe who became Manager at the City Road studios, had been one of the leading representatives of Barnett Samuels & Sons, Ltd. He left them in 1908 so that the contacts between the former and the new agency were close.

Under continuing cross-examination, Ruhl confessed that he never knew that the Italian Company had sold all its assets to the English Fonotipia Ltd. in 1906, but the question that had been put to draw this admission, was immediately re-phrased, and Ruhl then declared that he was also unaware that the Italian Company had sold its goodwill and trade marks to the Fonotipia Limited in London. He then agreed that if the Societa Italiana di Fonotipia had sold its trade marks to Fonotipia Limited, then the latter would have had sole rights to such trade marks, as a point of law.

Again, Ruhl said that he was unaware that the trade mark had been sold. He also confessed that he did not know why the Italian Company had formed the English Company, and in re-affirming the point said that it had all occurred before he had anything to do with the companies involved.

He said that he had been unofficially connected with the building of the Hertford factory, but had become officially connected with the works in 1914, and that, Fonotipia Ltd sold the records of the Italian Company with the trade mark of the latter upon them. Ruhl said that Fonotipia Limited also pressed records, although making no matrices.

In answer to the question whether Fonotipia Limited pressed records with the Fonotipia label, Ruhl, at first, said they did, but he quickly corrected himself and said, "Oh, I am wrong, excuse me. Fonotipia records were never manufactured at Hertford."

To ensure that the facts had been presented correctly, that part of the cross-examination was repeated which resulted in the simple explanation that although Fonotipia Limited of England was responsible for pressing records with labels owned by the company, they were those belonging to the German Company and not those of the Societa Italiana di Fonotipia.

Later, Ruhl disclosed that Carl Lindström (London) Limited, of which he had been the Managing Director, did make matrices and pressed records therefrom, but the company which controlled Fonotipia Limited in England was Carl Lindström Aktiengesellschaft. Carl Lindström (London) Limited was the selling agent for the German company, and others. The factory at Hertford was shared by both companies, and Ruhl affirmed that he was at the factory frequently but that he had nothing to do with Fonotipia Limited himself prior to the outbreak of war.

Ruhl then became confused by a further question for he stated that it was only "now" that he had become associated with Fonotipia, which he clarified to mean that he was now an agent for the Societa Italiana di Fonotipia and had never had anything to do with Fonotipia Limited.

Question- "If Fonotipia Limited was the proprietor of the Italian Company's trade mark, you have no right to it, have you? "

Mr. Ruhl- "The rights have been given to us again by the Registrar."

Question- "Given to us" . . . why do you say "us" ?

Mr. Ruhl- "To the Italian Company"

Question-"Are you not the Italian Company?"

Mr. Ruhl- "I am supplying goods and bringing imported goods under their trade mark."

Question- "I think we have reduced it to this, that if it is a fact that the Italian Company sold all its assets to the Fonotipia Limited, the London company, then it is quite clear that you have infringed our trade mark of "FONOTIPIA". Is that not so?"

Mr. Ruhl- "No."

Question- "By what right do you use the word "FONOTIPIA" on your invoices and catalogues?"

Mr. Ruhl- "By the right of the Registrar granting us these trade marks, the trade marks which we apply to the records."

Question- "Now that you know that the word "FONOTIPIA" is the registered trade mark of the Hertford Company, do you propose to use the word on invoices and catalogues?"

Mr. Ruhl- "I should ask my legal adviser's opinion."

Question- "Except as the London agent for the Italian Company, have you any right to use the word "Fonotipia" at all?"

Mr. Ruhl- "In as much as I sell the articles of the same firm who used this name applied to those articles prior to the War, since 1907."

Question- "Do you understand my question, Mr. Ruhl?"

Mr. Ruhl- "I think I do. As representative of agent for the controlling concern, Carl Lindström A.G., which controls the subsidiary companies, one of which is the holder of the trade mark, and which used to import these articles, I think I am entitled to do so."

Question- "You say, as the representative in England of Carl Lindström, Berlin; which control what?"

Mr. Ruhl- "The Italian company and the English company."

At this point more confusion arose, for Plaintiff's Counsel suggested that Ruhl was thereby referring to the Italian company and Fonotipia Limited, but Mr. Ruhl said, "The International Talking Machine Company."

(This company was German and always had been, although at one period it had been under the control of Fonotipia Limited; it was a foreign company with business in England.)

Question- ". . And Fonotipia Limited?"

Mr. Ruhl- "It does not exist now."

(Strictly speaking Mr. Ruhl was incorrect, for although the company may have ceased trading, it had not been wound up, and existed legally for a number of years more as a subsidiary of Carl Lindström A.G.)

The Counsel for the Plaintiffs, Mr. Travers Humphreys, later remarked, "I see what Mr. Ruhl is claiming.....that as the representative of the original German firm, Carl Lindstroöm, he thinks he now has the rights which Carl Lindström had before the War. Our £50,000 is to go for nothing . . . We ,bought Fonotipia Limited and Carl Lindström (London) Ltd. "

Mr. Ruhl- "I say apart from the registration rights."

At this point, the Magistrate, Sir John Bell, said he was not going to settle the dispute and he committed the case for trial.

To be absolutely certain of one fact, Mr. Ruhl was asked again if he really meant that his allegation that the Fonotipia Limited company of London had lent money to the International Talking Machine Co.m.b.H. of Berlin. Mr. Ruhl replied, "Yes."

Otto Ruhl was in business at that time as "O. Ruhl, Limited".

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It is incomprehensible now that during the case so far, nobody had mentioned the fact that at the time of the purchase of the Societa Italiana di Fonotipia, in April, 1906, by Fonotipia Limited, the label of Fonotipia records had not been registered in Britain, so Fonotipia Limited could not have purchased a registered trade mark. It was not registered in Britain until October, 1907, by the Italian subsidiary. As the 'Trade Marks Journal' reveals, the trade mark was never assigned to the Hertford Record Company, Ltd., as it was a correct and valid trade mark of the Italian Company. Of course, Fonotipia Limited, as the parent company, must have been involved in the registration of the mark to the subsidiary. The Inspectorate of Trade Marks at the Patents Office in London had been careless in allowing the Hertford Record Co., Ltd. to use the word "FONOTIPIA" when it was already registered to another company.

R E X v e r s u s O T T O R U H L

This case was before the Common Serjeant H. F. Dickens, Esq. K. C., at the Central Criminal Court.

Mr. Ruhl's defence was now in the hands of Mr. Patrick Hastings K. C. and Mr. Huntly Jenkins. Mr. Travers Humphreys appeared on behalf of the Prosecution.

Mr. Ruhl was charged as before. On the second indictment it was stated that there were 772 Fonotipia Records at his premises, besides the six he had sold on 26th. April, 1921. He pleaded, "Not Guilty."

Mr. Patrick Hastings for the Defence submitted that there was no evidence in the case, of any kind.

Mr. Travers Humphreys, for the prosecution, said he wished to make a statement to his Lordship and then the verdict of the jury could be taken at any time. This was agreed.

Counsel for the Prosecution made the following statement:-

"My Lord, the indictment in this case contains two counts charging the defendant, Mr. Otto Ruhl with selling goods to which a trade mark was falsely applied, and on the second count with having in his possession for sale goods on which a trade mark had been falsely applied. They are both under sub-section two of the Merchandise Marks Act, 1887.

"The facts of the case are these. The prosecutors here are an English Company named the Hertford Record Company, Ltd. That Company was founded in October, 1917, in order to acquire the assets of the two companies, "Fonotipia Limited" and "Carl Lindström (London) Limited". Those two companies were controlled by Germans.

"They were substantially German-owned companies, and under those circumstances the Public Trustee, under the provisions of the Trading with the Enemy Amendment Act of 1916, had taken possession of the assets of those companies and had put up the assets for sale, as he was entitled to do. These assets consisted of a factory at Hertford, and a quantity of goods in stock, and, among other things, some matrices from which were pressed gramophone records.

"The Hertford Record Company was formed for the purpose of acquiring the assets of the two companies. The sale was by public tender. Their tender was, in fact, accepted, and they purchased, for a very large sum of money, the assets of those two concerns. It is unnecessary that I state what the amount was, but it came to a great many thousands of

pounds.

"Some of the matrices which they purchased were matrices from which would be pressed records which were, and had been, known as Fonotipia records. The word "Fonotipia" had acquired, at that time in 1917, and indeed for years before, a reputation in the trade when applied to gramophone records. They were known as good high class records.

"The Hertford Record Company, having paid their money and entered into possession of the factory, proceeded to manufacture records, but they did not manufacture any records called Fonotipia Records. They manufactured other records of other names, and in order to preserve the goodwill which they were under the impression they had bought in the name of "Fonotipia", they registered that name as a trade mark in the class which includes gramophone records.

"That all happened in 1917. They did not, as I have told your Lordship, make any actual Fonotipia records, and to that fact is probably due to the fact they did not come across the defendant, Mr. Otto Ruhl, at that time. If they had done so they would probably have learned what they have since learnt in regard to what had actually been sold to them by the Public Trustee, and what was the value, if any of the trade mark "Fonotipia" which they had registered.

"As your Lordship knows, it is the business of those who control the Registry of Patents and Trade Marks, when an application is made, themselves to make a search to see that a any application which is made to register a particular word is not in conflict with any existing trade amrk, but my clients found no opposition to their application to register "Fonotipia", either from the outside public, or from the Registrar of Trade Marks, and so the trade mark was registered.

"In the beginning of this year my clients found that the defendant, Mr. Otto Ruhl, whose business is that of selling gramophone records, was selling records with a trade mark impressed upon them which contained the word "FONOTIPIA", and they were under the impress-ion that by doing so Mr. Ruhl was infringing the provisions of the Trade Marks Act, in as much as he was selling records which contained the word which was their trade mark, and he was selling them quite frankly as Fonotipia records, putting that word upon the invoices which accompanied the goods which he sold.

"Mr. Otto Ruhl was quite aware of the sale to the Hertford Record Company in 1917, he having been the Managing Director of one of the two companies, the assets of which they bought, and he was well acquainted with the Hertford factory. They accordingly applied for two summonses against Mr. Ruhl, one for selling half a dozen of these records to which the false trade description consisting of the word "FONOTIPIA" was applied and the other, on the faith of a letter written by Mr. Ruhl himself, in which he said, "I have large stock of these", for the offence of having in possession for sale a quantity of those records. In addition to those two summonses, which were granted, the Alderman at the Guildhall granted a search warrant, under which, on 5th. May, the police officer entered Mr. Ruhl's premises and there took away his entire stock, consisting of some hundreds of these gramophone records, on each side of which there appeared precisely the same device, being some words in Italian, "Societa Italiana di Fonotipia, Milan." That, obviously, was the name of an Italian Company at Milan, calling itself the Fonotipia Company.

"It was not until witnesses for the prosecution were examined, and until Mr. Ruhl himself went into the witness box at the Guildhall, that it was disclosed that the trade mark

which was upon the goods which Mr. Ruhl was selling was a registered trade mark in this country, registered by that Italian Company in 1907, that is to say, ten years before my clients came upon the scene, and that Mr. Ruhl, as the agent in this country of that existing Italian company, was perfectly entitled to sell what he was selling and under the name in which he was selling them. He was doing no more than selling, with trade mark attached to the them, records which were properly sold with that trade mark attached to them, and, therefore, neither in law nor from the moral point of view was Mr. Ruhl doing anything that could be described as wrong or improper in any way.

"The history of some of these companies required a little investigation. There were a great many agreements which were not always easy to understand. The matter was therefore committed for trial to this Court, but my clients, having ascertained the facts which were disclosed, and which I have shortly stated to your Lordship, at once desired to take the course that, I hope, English people always take when they find that they are wrong. Certainly gentlemen of the class of persons who form the directorate of the company which is instructing me desired nothing more and nothing less than this.

"Finding that they had been quite wrong in their proceedings, although perfectly bona fide, and that they had been quite wrong in their understanding of the facts of the case, they invited Mr. Ruhl's solicitors to say what were the costs to which Mr. Ruhl had been put in these unfortunate proceedings. A sum was mentioned by those solicitors, and without any question, that sum has been paid in order that Mr. Ruhl may be put to no expense in regard to this matter.

"There is one other thing; my clients think Mr. Ruhl is entitled to an apology for the unpleasantness and inconvenience to which he has been put in these proceedings. Having made that statement, it only remains for me to apply for your Lordship's permission to offer no evidence against Mr. Ruhl upon this indictment."

Mr. Patrick Hastings, for Ruhl, pointed out that for a gentleman of Mr. Ruhl's position to find himself in the dock at the Central Criminal Court, was a matter that could not be allowed to pass without some public explanation of the facts, but if the case had gone on, he was prepared to bring the evidence of those representatives of the Government who had been concerned in the sale of the two companies who would have said that, from beginning to end, Mr. Ruhl's conduct had been worthy of utmost respect of everybody who had anything to do with him, and that he had done nothing except be of the greatest possible assistance both to the representatives of the Government and, he was also under the impression, also to those persons who had bought and paid for the assets of the businesses.

Having received a handsome apology, Mr. Hastings suggested there was nothing more to be said as all Mr. Ruhl's expenses were to be paid and the Hertford Record Company were requesting to have their trade mark of "FONOTIPIA" taken off the register, and Mr. Ruhl would, therefore find himself back in the position in which he thought he was at the time he received his summonses.

The Common Serjeant observed, "The course which has been adopted is the only course which could be adopted. . . . An unfortunate mistake has been made, and all costs will be paid. So far as Mr. Ruhl is concerned . . . (he) has done nothing legally or morally wrong. He has become the victim of a very unfortunate mistake, which has been fully acknowledged in this Court, and, therefore, no kind of stigma can attach to him."

With no evidence offered, the jury found Mr. Otto Ruhl "Not Guilty" and he was free to carry on as Agent for Carl Lindström A. G. and its subsidiaries. Thus Beka, Fonotipia, Odeon

Fonotipia Celebrity Records

**10 $\frac{3}{4}$ -inch
and
12-inch
Double
-Sided.**

ROYAL ITALIAN MARINES
BAND

MUNICIPAL BAND OF MILAN
ORCHESTRA AND CHORUS OF
LA SCALA THEATRE, MILAN

MARIO SAMMARCO

PASQUALE AMATO

GIUSEPPE ANSELMI

ALESSANDRO BONCI

EUGENIA BURZIO

FERRUCCIO CORRADETTI

ADAMO DIDUR

ORESTE LUPPI

ANTONIO MAGINI COLETTI

RICCARDO STRACCIARI

AMELIA TALEXIS

GIOVANNI ZENATELLO

Gramophones and
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Only obtainable at

THE GRAMOPHONE EXCHANGE

29 & 31 New Oxford Street; London, W.C. 1

Phone : 4385 Museum

Opposite Mudie's Library

Fonotipia Records.

AS a result of the recent Proceedings by The Hertford Record Co. Ltd., against Mr. Otto Ruhl of 15/17, Middle Street, Aldersgate Street, E.C. at the Guildhall, and The Central Criminal Court under the Merchandise Marks Act 1887, it is now admitted by the Hertford Record Co. Ltd., that such proceedings were misconceived and a suitable apology has been made to Mr. Otto Ruhl and a substantial sum paid by the way of indemnifying Mr. Otto Ruhl against the heavy expense incurred by him in connection with such Proceedings.

The Hertford Record Co. Ltd., do not contest the claim that Mr. Otto Ruhl as the duly appointed Agent of Societa Italiana di Fonotipia Milano the absolute Owners of the Registered Trade Mark No. 294,436 registered in the year 1907, is the only person authorised to deal in Fonotipia Records and that they surrender such rights (if any) claimed by them in respect of such records or Trade Mark.

The following is the Trade Mark in question



under which a full range of Records from the Original Masters can be obtained from

O. RUHL,

Telephone : CENTRAL 9522.

15/17, Middle Street,
Aldersgate Street, London, E.C.1.

and Parlophon were again available to any factor or dealer in Britain who met with the approval of Mr. Otto Ruhl, of O. Ruhl, Ltd., 15/17, Middle Street, London E. C.

On 10th. August, 1921, the trade mark "FONOTIPIA" was cancelled as a trade mark of the Hertford Record Company.

The peace treaty had been signed in June, 1919, and the provisions came into effect in January, 1920, and ordinary commercial relationships could be resumed between businesses in Britain and Germany.

It should be remembered that, at the outbreak of war, many statements were made referring to the fact that since hostilities had brought an end to the large importations of cheap records from Germany, the trade and industry in Britain should see to it that the German talking machine industry should never again be allowed to dominate the British market. Although the Carl Lindström concern, through its agent Ruhl, and later through a new British company which it established here, were selling records and machines until 1925, the German industry never again threatened the existence of Britain's own manufacturers and recorders.

I have been puzzled in one aspect of early recordings on the Fonotipia discs. Why were the discs never inscribed, or the label overprinted "Made in Germany", or "Pressed in Berlin", or "Pressed Abroad", as was done with all other records manufactured in Germany, and which were sold in Britain. This included German-pressed Odeon and Jumbo records. Mr. Jack Read informs us that he has noticed "Made in Germany" rubber-stamped on to six Fonotipias, applied at some unspecified time after the labels were printed.

1922

The Gramophone Exchange, of New Oxford Street, London, in March, 1922, was again advertising Fonotipia Records for sale at prices of seven shillings each for 10 $\frac{3}{4}$ -inches diameter (27cm) and nine shillings for 12-inches diameter (30.3 cm). There were six discs in the advertisement, five of these were new pressings of early pre-war matrices, the sixth, with face numbers 92829 and 92830 fell in the period 1911 to 1914, according to John R. Bennett's book.

In April, Messrs Davis's Music Stores of The Arcade, Lord Street, Liverpool, advertised a "Complete Service of Fonotipia Records" naming nineteen of the pre-war artistes, and offered a Fonotipia Catalogue, post free.

At an unknown date during the year Carl Lindström A. G. of Germany issued a British catalogue of Odeon records, dated simply 1922.

The contents revealed discs all from pre-war matrices of Fonotipia Limited for Odeon and Jumbo Records. The matrices had been in Berlin before the outbreak of the War where they had been pressed to supplement the pressing plant of the Hertford Town factory, which came into operation in 1912 or 1913.

In this 1922 catalogue the former Jumbo Records are included simply as blue labelled "Odeons", but, with a warning that some discs might be offered for sale with Jumbo Record labels! I actually have one with a blue Odeon label on one side and a Jumbo Record on the reverse.

Although the bulk of the discs listed are the coupled recordings from the pre-war era, some re-coupling had occurred, both with the Odeon and former Jumbo Records, my own example being a re-coupling of sides formerly appearing on two different discs.

Another feature of the 1922 catalogue is that some of the artistes, particularly the bands and orchestras, have been re-named or some recordings have been credited to different artistes.

Could Carl Lindström A. G. legitimately sell Odeon records in Britain in 1922? The "Odeon Record - International Talking Machine Co. m. b. H." label was still the property of the Hertford Record Company, Ltd. and, on the face of things, any disc bearing the word "Odeon" offered for sale would be open to a charge of "passing off". Although the Hertford Record Co., Ltd. appear not to have issued any records since about February, 1920, they were still an extant company and their "Odeon" and "Jumbo" trade marks had not been revoked nor assigned to new proprietors. The position was akin to the Beka records, which, too, were on sale with a catalogue in English and were also, for the most part, of recordings made in London and sent to Berlin for pressing before the Hertford factory began pressing. Conversely, after the "Rex versus Otto Ruhl" proceedings, the Fonotipia records were free to be sold in Britain as there were no trade mark restrictions.

An Odeon catalogue for Germany dated 1922, did contain a section devoted to Fonotipia recordings, but as in Britain, the discs were all of the most celebrated International Opera celebrities and none of the post war or contemporary Fonotipia recordings as listed in John R. Bennett's book.

The periodical, "The Sound Wave" remarked upon post-war Beka Meisters and the Fonotipia records, but only because their advertising customers, The Gramophone Exchange, and Davis's Music Stores sent them examples for review.

None of the four contemporary talking machine journals gave any hint at all that Odeon and former Jumbo records were available once more. Was this because Carl Lindström A. G. or its agents did not buy space in magazines or because the magazines adopted a policy to ensure that the German Talking Machine Industry would never capture a large part of the British market?

What had been happening at the Hertford factory now that the Columbia Graphophone Company, Limited was the parent company of the Hertford Record Company Limited? Was the plant being used to augment Columbia's facilities at Earlsfield, Wandsworth?

A number of former Odeon and Jumbo matrices had already re-appeared under pressings of the Columbia and Regal labels, and in April, 1922, the batch of Odeon records appeared under the Regal Celebrity series, of 10 $\frac{3}{4}$ -inches diameter, which consisted of fourteen sides of Irish songs made by the tenor John McCormack before he was contracted to the Gramophone Company Limited prior to the outbreak of World War I. The "recognition line" of Fonotipia Limited was apparent to all on these Regal records!

Messrs Davis's Music Stores of Liverpool advertised Fonotipia Records again in October 1922 and their prices were quite different from those of the Gramophone Exchange of seven months earlier.

Davis's had a series of prefix letters placed alongside the original Fonotipia record numbers, and the evidence is that these letters indicated the price. Not only that, but the letters were precisely the same letters used as suffixes with the secondary numbers included in Bennett's book with the later issues of Fonotipia records. For instance, Davis's record F74183 and F74184, is given by Bennett as 74183 and 5516F, and 74184 and 5516F.

Davis's Music Store Prices were:-

- A prefixed (39,000 and 69,000 series) 10 $\frac{3}{4}$ -inch @ 7 shillings
- B prefixed (92,000 series) 10 $\frac{3}{4}$ -inches @ 8 shillings
- C prefixed (39,000 and 69,000 series) 10 $\frac{3}{4}$ -inch @ 9 shillings
- D prefixed (74,000 series) 12-inch @ 9 shillings
- E prefixed (74,000 series) 12-inch @ 10s. 6d.
- F prefixed (74,000 series) 12-inch @ 12 shillings

The suggestion from this table is that the suffix on the secondary numbers is a price indicator.

As yet there was little evidence that post-war Fonotipia records were being sold in Britain.

DAVIS'S MUSIC STORES
Have been appointed the Authorised
Factors for

Fonotipia Celebrity

Records

The Greatest Records of Operatic and
Classical Music in the World.

Dealers are invited to write at once for trade
terms and particulars of vacant agencies.

The appointment of Sole Agencies in certain
districts will be considered.

DAVIS'S MUSIC STORES, 3, 4, 5, 6, 7, 8 & 9, THE ARCADE,
LORD STREET, LIVERPOOL.

November 1922

In their November advertisement, Davis Music Stores announced their appointment as authorised factors for the Fonotipia Celebrity Records, and that they would be considering appointing Sole Agencies in certain districts. I have been unable to establish whether Davis Music Stores obtained the factorship from Otto Ruhl or the Societa Italiana di Fonotipia in Milan.

On 12th. December, 1922, the Board of Directors of the Hertford Record Company, Ltd. resigned, being replaced by Arthur Emelius David Anderson, a stockbroker of Sussex Gardens, London W, and William Henry Walter Greenslade, a chartered accountant of Radlett, Hertfordshire. The new Company Secretary was Mr. K. W. Hickman.

1923

There were two meetings of the new Board of Directors of the Hertford Record Co., Ltd. on 9th and 16th February, which resolved and confirmed that the Company be wound up voluntarily and that the Company Secretary, Kenneth William Hickman, of 9/10. Tokenhouse Yard, London E.C.2., be appointed the Liquidator.

So once again the City Road and Hertford Town premises were for disposal! The March advertisement of Davis's Music Stores announced that the variously-priced Fonotipia records

were then to be reduced to the single price of ten shillings. Fifteen records were detailed in the month's advertisement but again there was no indication that post-war recorded Fonotipias were available. In April, The Rex Gramophone Company also began advertising Fonotipia records from its City of London address.

In April also, Sir Compton Mackenzie launched his new periodical styled "The Gramophone" on page eight of which, under the heading "List of Selected Records" was Fonotipia 92224/5, a Didur disc, included as a record still available (after 15 years) as a new pressing.

THE PARLOPHONE COMPANY, LIMITED

September's issues of the trade magazines carried an "Important Notice", which announced that the "World Famous Parlophone Records" of 10 & 12 inches "would be coming to the market shortly". "British Manufactured with all the finest and most up-to-date English, American and Continental Recordings - Look out for our Special Announcement in Next Issue." There was no indication whose advertisement this was.

In the same month, Messrs W. H. Reynolds (1923), Ltd., a newly reformed company, which for a short time before World War I had been responsible for the Favorite Record label in Britain after the parent company had been taken over by Carl Lindström A. G. in Germany, themselves announced that they were taking on the factorship for the new Parlophone records. At that particular time Reynolds were dealing only in gramophones, wireless receivers and accessories. A record department was organised at their 22. City Road, London E.C.1. address to handle their new line.

"The Sound Wave" remarking on Reynolds' factorship said that many of its readers would remember the magnificent recordings of the Parlophon and Beka in pre-war days, and that they understood that the records to be issued would more than keep up that reputation.

Little did they know that many of the "new" acoustically recorded Parlophones would be only new pressings from old Beka Grand and Beka Meister matrices, which had been in use prior to and during the World War I period, some of which matrices were over ten years old! The "Carl Lindström (London) Limited" which had been responsible for these, was still in the process of being wound up, its business having passed to the Columbia Graphophone Company, Limited, via the Hertford Record Company, Limited, itself then being voluntarily wound up!

I have never found any reference to the Parlophon (e) records ever having been on sale in Britain before the war, except for those issued as Beka Meisters. This is not to say that specialist dealers had not imported them from Germany - I have not seen any advertisements of the fact.

Mr. George Baker, the celebrated English baritone, told me that he was one of those artistes who were puzzled by the fact that although recordings of his voice appeared on records with the Parlophone label, he himself never recorded for that company!!

In 1923 Reynolds instructed, "Get your Parlophone Records from Reynolds", and the Parlophone Co., Ltd. itself published the first advertisement to appear under its own name, with an address at 85. City Road, London E.C.2. In this they featured Vincent Lopez and his Jazz Orchestra "The Premier Dance Orchestra of America", exclusively on 10-inch records, & Marek Weber and his Enchanting Bohemian Orchestra "The Rage of Europe", exclusively on 12-inch records. Marek Weber and his Orchestra had been included in the Beka Records catalogue of 1920 in the "Beka Meister Dance Records" section.

1112

Advance List No.1. was obtainable from the Parlophone Company, Ltd. or from their dealers or factors. Jonathan Lewis Young, who had been in the talking machine business since 1887 when he had been Manager of the Edison Phonograph Company, in October, 1923, trading as the National Gramophone Co.,Ltd., became a wholesaler of the new Parlophone "Scratchless" records.

Reduction of Price



FONOTIPIA CELEBRITY RECORDS

Uniform New Prices:

10 $\frac{3}{4}$ in. Double-Sided, 5/- ; 12 in. Double-Sided, 7/6.

The list includes records by Kubelik, Bonci, Sammarco, Talexis, Anselmi, Zenatello and other world famous artists.

Can be obtained from all Dealers.

In case of difficulty write direct—

FONOTIPIA, 85, CITY ROAD, LONDON.

Telegram: Urccordmer, Finsquare.

Telephone: Clerkenwell 4167.

November 1923

In November it was announced from the Parlophone business address at 85, City Road, by way of an advertisement in the trade periodicals, that there was a reduction in price of the Fonotipia Celebrity Records with uniform new prices of 5s.0d. for 10 $\frac{3}{4}$ -inch double-sided and 7s.6d. for 12-inch double-sided records. Six of the famous artistes who made records for the Fonotipia label before the War were named, plus, "and other world famous artistes". Fonotipia records were obtainable from all dealers said the advertisement.

One can only assume from such an advertisement, that the Parlophone Company Ltd. was the new British agent for Fonotipia records, which was quite logical as both labels were the property of Carl Lindström A. G. of Germany. 85 City Road earlier belonged to Carl Lindström (London) Ltd.

The Parlophon Company Limited, No. 192,207, received its Certificate of Incorporation on 30th. August, 1923. It was registered with a nominal capital of £20, 000 in £1 shares and was a private limited company with its registered offices at 1A, Broad Street Place, London E. C. The founding of the Company was explained earlier in this section thanks to the co-operation of Mr. Paul Offenbacher.

The Rex Gramophone Company, which earlier in the year had advertised Fonotipia records,

began advertising as factors for the Parlophone Records in December.

1 9 2 4

The band of the Royal Italian Marines, the premier recording band for the Fonotipia label before the War, was announced on Columbia records in January, 1924, having been recorded with 80 performers, under a new conductor, Cavalier G. Aghemo. The new recordings were expected to "cause somewhat of a sensation".

In Febraury, Messrs. T. Martin & Co., Ltd. of 44, Edgbaston Street, Birmingham, began advertising as "Agents in the Midlands" for the new Parlophone records. I assume they also received circulars and information about the Fonotipia Records also advertised from the Parlophone premises in City Road, London.

In March it was reported that Mr. Louis S. Sterling (ex-director of a former Agency for Fonotipia records in England and now Managing Director of the Columbia Graphophone Co., Ltd.) had escaped with his life from a tragic fire at the Russian Restaurant, New York, in which the proprietor and his wife perished. Mr. Sterling was unharmed.

Lloyd Thomas of Lowden Road, London N.9., who for many years had been a regular dealer and an advertiser in the trade magazines, included the Fonotipia discs as one of his 'lines' in his advertisements of March and April, 1924, yet by the time he once again included a list of records which he stocked as his lines, in September, 1924, the Fonotipia discs had disappeared.

Parlophone Records were exhibited at Stand V.916 at the Empire Exhibition, held at Wembley, Middlesex, in 1924, opened in May, but the Fonotipia discs had no mention, and it would appear, from the lack of further mention of Fonotipia in any advertising matter which I have seen for the year 1924, that the "pushing" of Fonotipia discs was curtailed, or even stopped, with the success of the Parlophone Records.

Davis's Music Stores, of Liverpool, who had been authorised Agents for the Fonotipia records in 1922, made no mention of them when becoming incorporated as a Limited Company in 1924, as part of their business.

On 11th. December the first two Parlophone "Royalty" Series records, numbers R20000 and R20001, were issued @ 7s.6d. each, thus ressurecting the style "Royalty" (and the R prefix) as used on the pre-war Odeon Records as issued in England by Barnett Samuel & Sons, Ltd. for Fonotipia Limited. Later this series of Parlophone "Royalty" records became the Parlophone - Odeon Series sharing its catalogue numbers with the companion 10-inch diameter records which were given the prefix "R0" as indication of size. It was under the Parlophone Odeon Series of records that a number of the electrically recorded Fonotipia discs were issued in Britain, but these were yet to come. Although the "Royalty" records were advertised as such, I have no evidence that the discs ever included the word on the label. The first discs, all of the Sistine Chapel Choir of the Vatican, Rome, carried labels styled simply "Parlophone".

By August 1925, The Parlophone Company, Limited, advertised that it had all Beethoven's nine symphonies on its records. (They were all acoustically recorded.)

By September, 1925, the "new method" of recording was being commented upon, although little was said about the methods being employed to produce the new-sounding discs which the Columbia and Gramophone companies were infiltrating in to their releases.

FONOTIPIAS ADVERTISED AGAIN - FROM SCOTLAND !

Since June, 1925, "The Music Salon" of 133A George Street, Edinburgh had been advertising in "The Sound Wave" that the new Polydor, Vox and continental-Odeon records were for sale, the latter not being the "Parlophone-Odeon" series, but were from the European Odeon repertoire.

In September, 1925, The Music Salon added "Fonotipias" to the lines of records stocked and continued to advertise Fonotipias for sale in each succeeding month throughout 1925. Never were details of titles and artistes given. There was no intimation of any Agency or Factorship.

FONOTIPIA OFFERED, AGAIN CONTROLLED BY AN ENGLISH REGISTERED COMPANY !

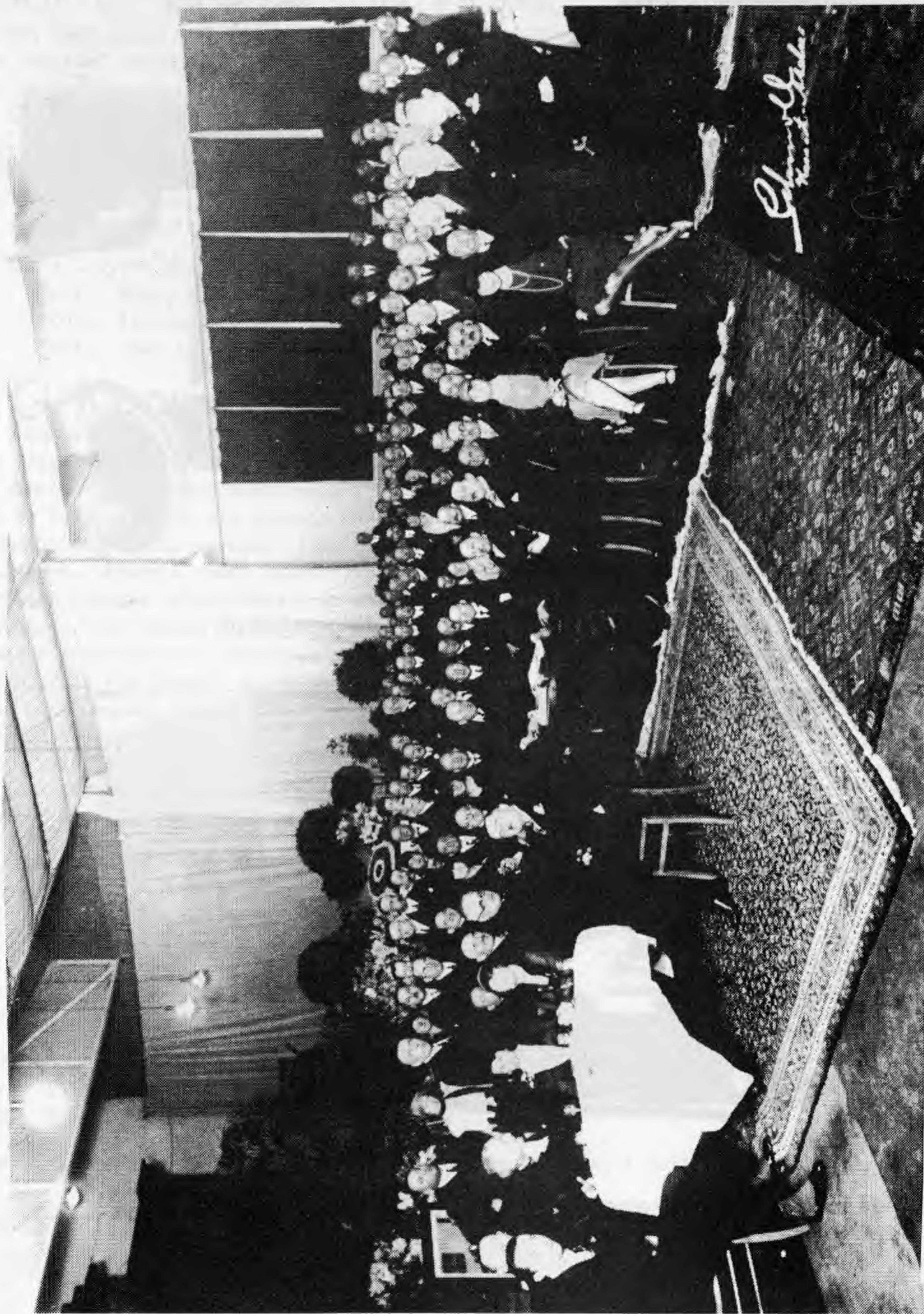
In October, 1925 the news was given that the Columbia Graphophone Co., Ltd. of London had acquired the controlling interest in the Carl Lindström A. G. of Berlin and its associated company in Amsterdam, the "Trans-Oceanic Trading Company". The London company had formed a new company styled Columbia (International) Limited with a share capital of £1,000,000. This new company was to be controlled by the Columbia Graphophone Co., Ltd. which was already controlling the Columbia Phonograph Company, Inc. of New York.

Through this new company, Columbia of England was then in control of twelve companies operating factories in twelve countries in different parts of the world, one of which was Carl Lindström A. G. of Berlin, the owners of the International Talking Machine Co. m. b. H. "Odeonwerke". The Societa Italiana di Fonotipia was the property of the Trans-Oceanic Trading Co. of Amsterdam. The total capitalisation of these companies approximated £4,000,000.

The Directors of Columbia (International) Ltd. were:-

Louis Saul Sterling	Managing Director of the Columbia Graphophone Co., Ltd. (formerly Managing Director of "Sterling & Hunting, Ltd. early British Agents for Odeon and Fonotipia records.)
Max Strauss	Managing Director of Carl Lindström A. G.
Sir George Croyden Marks	Chairman of the Columbia Graphophone Co., Ltd. Consulting Engineer. (A former Managing Director of the Hertford Record Co., Ltd.)
E. de Stein	A Director of the Columbia Graphophone Co., Ltd.
Henry C. Cox	President of the Columbia Phonograph Co., Inc. of, Broadway, New York, USA.
Michael Herbert	A Banker of London.

The Directors in Columbia (International) Ltd. were required to hold £1,000 each of shares in the company. Their salaries were to be £200 per annum with the Chairman receiving £50 per annum extra.



The Carl Lindström A.G. recording studio in Berlin, at opening c.1926. It was built to accommodate a full symphony orchestra, was expensive, but was acoustically poor, reports Mr. Offenbacher.

At Tokyo



Edison
Talking Doll

Water powered Phonograph



Edison disc-cutters with Tinfoil Phonograph behind it.

MARIE LLOYD ON PATHÉ.

E. BAYLY

1117

We have been asked a few times about the Pathé recordings of Marie Lloyd. These must have been recorded during 1903 at the latest, but unless recorded in Paris, not much before. Seeing them in context of others advertised about the same time, they could have started on brown wax and then been transferred from the master cylinder to other sizes in black wax. They were also transferred to discs. I have seen them as double-sided, but I do not rule out the possibility of them having been on single-sided, because I have Harry Lauder's "The L.C.C." and "Jericho" as single-sided. They too are early, quiet, with piano accompaniment. Of equal age is Tom Costello's "Do do" which I have seen as a brown wax cylinder.

The Marie Lloyd's under their cylinder (and single-face disc) numbers are:-

50141	What, what	50144	The Coster's Christening
50142	Actions	50145	The Coster's Wedding
50143	When the leaves begin to fall	50146	The tail of a skirt

R.G. Knowles

E. Bayly

Richard Knowles, usually billed as R. G. Knowles, who performed on the British Music Hall stage and of whom we had a picture on page 883 of our December, 1976, issue, had been in the straight and comedy theatre in USA before coming to London. He was a Canadian by birth, went to Colorado with his parents as a child and started his stage career in small halls in & around Chicago. His opening night in London was in midsummer 1891 at the Trocadero on a trial engagement. After a shaky first five minutes he became such a hit that he stayed there for a year with himself established as a star. Like many other toplineers, he made few recordings. He wrote a book titled "A Modern Columbus" in which he tells of his world tour as a sightseer. He was a connoisseur of antiques with which he furnished his home splendidly. He died in 1919 of cancer in the throat, which may account for his quaint baritone voice. He recorded for the Gramophone Company (Berliner and G&T), Pathé, and James Hough who issued the discs on Bell Disc and Velvet Face. I understand that the Berliner's are somewhat indistinct in the patter, (which precluded their re-issue on World Records), the "Hough" recordings I have heard and they are loud and 'forward', but have heard nothing of the Pathés, but know that they appeared both as brown and black wax - so may have also have gone on to discs.

Berliner	1054	A Cook's Tour	matrix 863	recording date 13th. Jan. 1899
"	1055	A Nightmare	936	18th. Jan. 1899
"	1056	The Order of the Bath	934	"
"	1057	A Honeymoon Trip	935	"
"	2335	Oh! Dear No	964	19th. Jan. 1899
"	2380	If that's your game	1445	23rd. Feb. 1899
"	2381	Adam Missed It	962	19th. Jan. 1899

G & T 10-inch

2-2914 Love, marriage and divorce

2-2923 Dreamy Eyes

2-2973 Time is money

Pathé (recorded prior to 30th. May, 1903, when he dated a letter praising their quality in an advertisement.)

60490 Time is money

60494 Love, marriage and divorce

60491 Girly, Girly

60495 Beautiful dreamy eyes (1st. Verse)

60492 Silence reigned supreme

60496 " " " (2nd. Verse)

60493 Philosophy

1118

For James Hough

Recorded c. October, 1912

matrix	title				
3333	The Girl, the Woman, and the Widow	Bell 497	Velvet Face	1230	
3336	Pins	" 498	"	1231	EXO -
3337-2	Adam Missed It	" 497	"	1230	
3339	The Insecurity of a sure thing		"	1190	
3340	Modern Woman			1190	
	£ - s - d	" 498	"	1231	EXO 255
	Every Little Bit		"	1189	
	That's Philosophy		"	1189	

Your Editor would be pleased if someone could fill the matrix gaps above & also the EXO catalogue number for 'Pins' which he has mislaid. Were any of the other titles on that label?

In the Berliners, matrix number 963 is still untraced. Was it ever issued? Also, were there any other Berliners of matrices immediately above/below 1445?

TALKBACKROPHONE

Your Editor coined the name above, inspired by the "seebackroscope" which fitted in the eye and rendered one safe from surprise attack from the rear (or so it said in the adverts in the comics when he was a boy - quite forgetting that the potential attacker from the rear could easily see the instrument sticking out at the side of the face in front of him!!!

But to serious matters:- An appeal from Frank Holland.

Frank Holland seeks, for the British Piano Museum Charitable Trust, an acoustical horn for projecting speech in the opposite direction to that into which it is spoken, i.e., over his back. He could then describe the various functions of the Wurlitzer to the audience seated behind him without turning round each time! If anyone can offer a large U-shaped horn, please contact him at 368 High Street, Brentford, Middlesex. Telephone (01) - 560 - 8108.

We hope that someone can help Frank. Can someone make one?

Your Editor comes in again..... The British Piano Museum is well worth a visit. It includes many historic instruments which are played manually, or by paper rolls - including a nice Mills Violano. Musical programmes are given as well as guided musical tours. Mr. Holland is also trying to move into David Salomon's House at Tunbridge Wells which was given to The People for some such use, but it is occupied by a Government Office which clings on tenaciously in a use for which the gift to the Nation was not intended. Write with a self-addressed large envelope to Frank Holland (address above) for details of Museum opening times and programmes, etc.

CHEVROLET 1932

JOHN BALDWIN

I would like to add a piece about small Durium-type records, made of celluloid on paper. The title is almost faded but seems to be "Advance Information" - "Value for 1932". Impressed is X2976. On the reverse is a picture of an auto and "Be sure to play this record today! It opens and closes with "Happy Days are Here Again", which was the Chevrolet "Theme Song" at the time. The text follows -

"In a few days, the Chevrolet Motor Company will announce a great new car. We believe it is unquestionably the finest car the Company has ever designed or built. Chevrolet's success has been due largely to the loyalty of its owners. Therefore we are giving you this advance

information so that you can arrange to be one of the first. . . thrills. . . and when we say thrills we mean just that, the thrill of a smooth 60hp 6-cylinder engine with a speed of 65 to 70 miles per hour, the thrill of driving the first and only low price car with both simplified free wheeling and the silent-shift synchromate(?) transmission. You will get the thrill of Chevrolet's greater comfort, durability, and economy at a price among the lowest at which motor cars are sold. So take advantage of this advance information to Chevrolet owners and whether or not you intend to buy, arrange to drive this new car yourself and learn first hand why Chevrolet is truly the great American value for 1932.

M. WYLER

It is with sincere regret that I announce the death of Michael Wyler aged 52, who in private life was Personnel Manager & Training Officer for the Southern Gas Board. He possessed a very quick brain which could analyse a situation or come to a decision very rapidly. He was a very amiable person to know.

Although many knew him only as a record dealer, he was an avid researcher and collector, who, besides records had all sorts of allied "sidelines". For his projected book on Imperial Russian Singers he had collected many hitherto unpublished facts. His personal copy of "Bauer" was similarly annotated. In both these respects, his death was indeed premature.

His death, due to a heart attack during the night of 23rd. January 1978, is a loss to research and collecting in various ways. He left a widow and five children still at school or university. I personally expect his sons to inherit his collection but as they are busy in their studies, and Mrs. Wyler has much to cope with at present, I would request collectors not to write to the family but let the situation unravel itself gradually. E. Bayly

EDISON DISC MASTERS

We have been informed from the Edison National Historic Site at West Orange, U.S.A. that the government department responsible has decided to print Raymond Wile's "Edison Disc Masters" as a book.

Because of this decision, we shall discontinue the series in our pages. As you will have seen, although we were able to print much useful information, we had gone only a little way with the project compared with the complete work. Thus, will publication date of the finished book be eagerly awaited. I expect that we shall have copies for sale for British readers when that day comes. A big task faces someone at West Orange, probably the indefatigable Mrs. Leah Burt, upon whose shoulders much rests, to get the project ready for the printer.

We shall no doubt have items from Mr. Wile for our pages, in addition to the piece about the Edison recordings of Aino Ackté, which we hope to include in our next issue. E. Bayly

Coming soon..

We shall be reprinting the cylinder listings compiled by Sydney H. Carter. The listing of the Blue Amberol Cylinders is well on the way, but not far enough to cost at present. It will contain all the amendments which Sydney has made over the years since the first edition. "Edison Phonograph Monthly" Vol.3. reprint should arrive from USA any day now.

EDITORIAL

We confess that Edison's Centenary Year has caused us to be in arrears, which we hope to catch up. Rest assured, you will receive your subscription-worth before being asked for more!

SISSLE AND BLAKE by Kimball & Bolcom

Published in 1973 by the Viking Press, New York, this has been remaindered, but stocks were bought up by Eubie Blake, the veteran virtuoso pianist.

The team of Noble Sissle and Eubie Blake first met in 1915. Their partnership flourished 'on and off' until death claimed Sissle in his old age. The book covers the eventful years to 1933.

Their shows, especially 'Shuffle Along', with its outstandingly long run, re-established the black American on Broadway in a mature light. In the chorus line in its early days was 15 year old Josephine Baker, who soon rose to a highly successful leading part in the principal touring company. Florence Mills was the star and ironically her untimely later made Josephine a star herself.

Before 'Shuffle Along' Sissle & Blake had made names for themselves in various fields, in vaudeville and during World War I, Sissle was featured in the great company of James Reese Europe which entertained troops in France.

Lee de Forest who patented the Phonofilm talking film system in 1920, made a film of the Sissle & Blake vaudeville act in 1923, which survives in the Library of Congress.

There is also a list of their compositions, piano rolls and recordings.

The book has 256 pages 8½ x 10 inches, masses of pictures, and is a bargain if still available at US\$ 9.95 from Eubie Blake Music, 284A. Stuyvesant Avenue, Brooklyn, New York 11221, USA.

LE MAGASIN DU PHONOGRAPHE

This book of 88 pages size 15½ x 10½ inches, published by Credit Communal de Belque (a bank) was published in connection with an exhibition "100 ans de Phonographe" which it staged in Brussels, and which will be reported our pages in the future.

It is a wonderful picture book with articles which string the whole together. The articles are written by several authors. An important section tells us a little more about Charles Cros than we knew. Should

we pronounce the s at the end of his name? Edison, Hughes, Leon Scott and Emil Berliner and Bettini are also fairly included. Then we have Lioret and Poulsen too. There are pictures of artistes and advertisements from France and Belgium. There is a picture of the 1935 BASF taperecorder.

A "Calendrier du Centenaire" takes us through the 100 years showing what happened in connection with 'Talking Machines' alongside which are placed world events. The year 1924 is left blank in the talking machine section. It could have included the fact that the first commercial electric recordings were marketed from the Marsh Laboratories. In that year too, Mittels was experimenting in electrical recordings at the Gramophone Company on a limited budget.

Pages 65 to 87 are devoted to pictures of Talking Machines which include some rare models infrequently seen outside the European mainland, 17 of which are in colour. There is a peculiar Lioret "Eureka", a "Menestrel", an odd-looking "Colibri", a Neophone with beautiful brass horn and an "Ideal" which could play either discs or cylinders. I hope I have said enough to prove that this is a book you should purchase. You will find it an interesting addition to your library.

Price 250 Belgian Francs from the Public Relations Department, Credit Communal de Belgique, Boulevard Pacheco 44, 1000 Brussels, Belgium.

Important: It is published in two editions, French or Walloon (Flemish), so state clearly which you want. (Just as a rough guide, the price comes out at about £4 British or \$9 U.S., but must be paid in Belgian Francs as shown above.)

PHONOGRAPHES PATHE 1901 catalogue. A fac simile reprint.

This excellently printed fac simile is about 5 x 3 inches and has 48 pages.

Oddly, the models shown are all named 'Graphophone', but in fact, machines such as the 'Gaulois' and 'Celeste', etc. etc. never were anything but French produce.

We see accessories, too, including treadle machines for shaving blanks. Two models are shown, one for standard size cylinders and the other for "concert" (5-inch) size.

There are Docteur Dussaud's listening tubes, which appear to be tubes ending in cups, fitted to a headband, to fit right over the ear.

Among the blanks are the 'Celeste' cylinders of 210 mm. in length (8½ inches) with interior diameter of 105 mm (4⅜ in)

Among the horns are the 'hunting horn' shape and the 'Crystal' (glass), infrequently seen outside Europe.

So, there are numerous facts about Pathe to be found in this little reprint.

It is available from Monsieur Rouchaleau at two addresses:-
Price 25 French Francs from l'Olympe ler et esc.B.

Chemin des Ames du Purgatoire, 06600 Antibes, France.
Price US.\$ 5.25 from 326. S. W. 27th. Street, Gainesville, Florida 32607, U.S.A.

LE PHONOGRAPHE A LA BELLE EPOQUE by Paul Charbon

This also deals with the early days of the talking machine with 142 pages 11 x 8 inches. There are line drawings culled from old papers, adverts, and photographs. Some are the same as the Belgian book, but many are different, and originating in France, there are numerous I haven't seen previously. Intended for folks who are not 'collectors', it is still a book that collectors will find very interesting and should have on the bookshelf. We see a recording being made of a 'Trio from Faust' and from the recording horn a maze of tubes lead off to a sloping rack of graphophones.

In this book we see a picture of M. Dussaud, whose ear-pieces were sold by Pathe.

Of course, MM. Leon Scott and Charles Cros are mentioned, but also Marcel Deprez who unsuccessfully tried to make a talking machine.

Colonel Gouraud was active in France too, on Edison's behalf. One picture, of 27th. April, 1889, shows the composer Charles Gounod singing into the recording tube.

There are illustrations of Sivan's talking watch which used a tiny disc upon which the times of every quarter hour of the day were recorded.

Dussaud also developed a system of using telephone earpieces and microphones to play back cylinders with increased volume to be heard by the deaf.

There is also a picture of M. Grivolos who helped finance Charles and Emile Pathe to enable them to increase their business from a family concern to a large general company.

Rarely pictured elsewhere are two engravings of what I take to be a phonograph produced by Edison in May, 1888, - before the famous picture of him sitting by his perfected Phonograph after continuous days without rest.

No price is printed in the book, nor is there an address to which to write. I suggest that you contact the author, Monsieur Paul Charbon, 19 rue de Kembs, 67100 Strasbourg-Neudorf, France.

● JOHN FORSELL by Karleric Liliedahl

RAGNAR SUNDQUIST and SVEN HYLÉN

by Björn Englund & Bo Gäfvert

The Swedish Nationalfonoteket is proceeding with its plan to document, in conjunction with its neighbours, the 78 rpm records of Scandinavia.

Mr. Liliedahl says that the Forsell discography is as fully documented as it can be from surviving written matter. Many recording books, etc. are now gone for ever. It is thought that Forsell may have recorded more cylinders, but this will only be proven if one is found. This is to be regarded as the second edition of the book because its author circulated widely a mimeographed discography, the additions and corrections to which this volume now contains. It is listed in matrix order, and cross-indexed with titles of pieces, composers and catalogue numbers.

Sundquist and Hylén were accordionists who first recorded in 1911 for the Gramophone Company and recorded on various labels until 1950.

Judging by the titles they would have appeared to feature rhythms such as polka, mazurka, hambo, waltz, but also more modern things such as foxtrot and 'concert pieces'. The arrangement is the same as for Mr. Liliedahl's book.

Nationalfonoteket, Kunglia Biblioteket, Box 5039, 10241. Stockholm, Sweden.

No price is given in the books.

● THE GREAT IRISH TENOR - John McCormack

by Gordon Ledbetter

This excellently designed book brings us numerous previously unpublished pictures of John McCormack, his family and other artistes of his day. I particularly like the photograph from c.1900 showing a scene across the River Shannon, with a family reclining upon its bank, for it sets into perspective immediately the mood and surrounding of McCormack's early life. Quite provincial, and as the author rightly remarks, the first recordings should be judged in the context of a young man with a good natural voice who had not the opportunity to hear the top-ranking singers, which is further emphasised by the introductory chapter covering the progress of recordings to that time, coupled with a note that "mass media" for transmission for good and evil did not exist . . . which would also have included films!

Comparison between McCormack's first cylinders and later recordings is unfair practice. The former are the untrained voice. But do not dismiss the former, for he had won the Feis Ceoil first prize, indicating that he was already above the mediocre, and was accustomed to singing at local concerts.

Opera was not really McCormack's natural leaning, involving more than just singing. The author indicates that in that field too, he received many good notices. We have gained in that an excellent singer brought his artistry to songs and beautified them for us.

The author does not appear to have met the singer personally, nor heard him at a concert. I had the privilege of speaking with one such recently. He said that at one performance he had to sit at the very back of a very large hall, but could hear every word that McCormack sang in passages of absolute pianissimo. It is a reminiscence like this which brings the singer to life. Perhaps like me, the author heard the singer only through his later radio broadcasts.

I find that the analysis of certain of McCormack's recordings in "A Perspective" made me hear anew those which I have had opportunity to play again recently. I took the author's words as if we were having a discussion to see if I agreed. You try it. It makes one less passive when listening!

"Performance versus Presenter" discusses the Victorian situation when a singer sang the aria or song according to his own interpretation of it rather than being subservient to the written score. McCormack was a Victorian.

Throughout, McCormack was an individual, a truly great. Mr. Ledbetter conveys this in his pages and I also enjoy the passages where he becomes more subjective. This book should be read by all whether you like McCormack or not, you'll still find it interesting.

Published by Duckworth price £5. 95 in Britain.

● WALT DISNEY'S "THE JUNGLE BOOK"

We noted some of the songs from this film in our record reviews in our last issue. I had been on the point of suggesting a series of re-issues of film soundtrack excerpts linked with commentary to comprise a musical story record for children of all ages.

Well, here we have it, the last cartoon feature film personally directed by Walter Disney. A charming concoction from Rudyard Kipling's "Mowgli" stories. The narrative is well enunciated by a gent not named as such on the sleeve or label. It may be my fault that I do not recognise the voice without a *dramatis personae*.

But, Phil Harris and Louis Prima as Baloo the Bear and King Louis of the Apes respectively are truly wonderful singing 'Bare Necessities' and jazzy 'I wanna be like you'. Colonel Hathi marching his elephant herd and Kaa the python's hypnotic song all add up to make this an enjoyable souvenir of an equally enjoyable film.

I am sure that it would stand up on its own as a story-record for a child who had not seen the film, but have no opportunity to try it on one!

. . . And I just love the Vultures . . . their accents . . . their barbershop choir!!

Pickwick / Disneyland SHM 937

● WALT DISNEY'S "MARY POPPINS"

This is just as delightful as the record above, but has added attraction of a cast-list.

I am sure you all remember 'Supercalifragilisticexpialidocious' and Julie Andrews as Mary Poppins. There was also Dick van Dyke (who like most Americans just cannot get a cockney accent correctly) as Bert. This was a fantasy combining humans and cartoons cleverly.

All the sparkling songs were composed by Sherman brothers, among them are 'A Spoonful of Sugar', 'Jolly Holiday', 'Feed the birds', 'Chim, Chim Cheree', 'Let's go fly a kite' and 'I love to laugh' which is truly reminiscent of those early 78's of Charles Penrose or Billy Whitlock.

There are other songs which are acceptable in their own right, somewhat like gems from a revue. I have not timed the record, but perhaps the length of music precludes a narration; so perhaps a synopsis could have been on the sleeve for those who like the songs but have not seen the film.

Pickwick / Disneyland SHM 938

● AL BOWLLY with LEW STONE "The Echo of a Song"

I could kick myself over one opportunity missed . . . When my knowledge was less than at present I met at a "Jumble Sale" a pile of the cardboard "Durium" records that I now know must have been the total of issues in Britain, from which I just picked a few. Luckily one had a vocal refrain by Al Bowlly. My well-being is restored by this re-issue of Lew Stone's "Durium" recordings. But Les Allen sings the title song of the record "The Echo of a Song" and "the boys" combine for "It ain't no fault of

mine".

Elsewhere, Mrs. Joyce Stone recalls that Bowlly always put a finger in one ear while recording so that he could keep on pitch as the band usually had to crowd around but one or two microphones. Listening to many re-issue records of dancebands I rate him the tops for tunefulness . . . I did not picture him in such a stance to achieve it!!

Duriums had two tunes on their single side and with age they tend to be anything but flat. John Wadley has done a fine job in remastering them, giving us ten songs each side, and has taken the "scratch" down to a very low level that it can be ignored.

"All of Me", "By the fireside", "Goodnight, Vienna", "Can't we talk it over?", "Auf wiedersehen, my dear" are predictable songs for Al Bowlly, it is instructive to compare his style when singing songs also recorded Bing Crosby, for instance "Now that you've gone" and note that his style was original, not aping Bing as certain other British singers did. But, like Bing, he made it all sound effortless.

Although the recordings were made for cheap cardboard records, the orchestral playing is anything but cheap. It was the plan that the vocal occupied the main portion of the tune, but we are treated also to some fine playing by Nat Gonella (tpt), saxophone solos, one assumes Harry Hines and the trombones of Lew Davis or Paul Fenhoulet. There is also very polished and crisp reed-section work and brass ensembles, as one would expect from Lew Stone's Band.

VJM Records are to be congratulated upon this fine re-issue of important, yet uncommon material. I should add that it is only uncommon due to the early bankruptcy of the original issuing firm, not because of the material recorded upon the records.

VJM/Halcyon HAL 12

● The Silver Jubilee 1935

The Silver Jubilee of H.M. Queen Elizabeth II caused us to think back to the previous Silver Jubilee, that of King George V. World Records have made the thought practical by two reissue records, which really make a set, but which may be bought separately.

The first Gives us "Homage March" by the Light Symphony Orchestra, conducted by the the composer, Haydn Wood; followed by recordings made in St. Pauls Cathedral on 6th. May, 1935, of the Silver Jubilee Thanksgiving Service.

The reverse to this includes "Gentlemen the King", sung by Cicely Courtneidge and extracts of "The Gang Show of 1935" performed by Ralph Reader & members of the Scout Movement. Between these two are the recordings of the old music hall stars who performed at the 1935 'Royal Command Variety Performance of 29th. October, 1935. We hear Alice Leamar (Her golden hair was hanging down her back), Arthur Reece (Sons of the sea), Kate Carney (Are we to part like this, Bill? & Three pots a shill-

ing), Gus Elen (Down the road), Florrie Forde (Down at the old Bull and Bush & Pack up your troubles), Harry Champion (Boiled beef and carrots & Any old iron).

I assume that the actual concert lasted longer than this with the inclusion of current artistes of the day. It is amusing in that the orchestra accompanying the singers was not ready for Mr. Champion's rapid fire approach, for he left them behind in confusion and they had to start again. Also, I detect that Gus Elen was stamping his foot to keep them to the tempo he required. However, it is good to have these re-issued for they are infrequently found in original 78 rpm form.

Record two is equally good, being comprised of songs from 1935; side one featuring singers and side two the dance bands.

The singers are Betty Driver (Jubilee Baby), Turner Layton, who died on 6th. Feb. 1978 aged 83 (Dinner for one please James), Belle Baker (The Continental), Vivian Ellis (I'm on a see-saw), Gracie Fields (One night of love), Hildegard (Darling, je vous aime beaucoup), Bobby Howes & Sepha Treble (Mind how you go across the road), Evelyn Laye (When I grow too old to dream).

The bands are New Mayfair Orchestra (Let's have a Jubilee) Carroll Gibbons (Smoke gets in your eyes), Harry Roy (Blue Moon), Debroy Somers (Home, James & Don't spare the horses), Jack Jackson (Red sails in the sunset), Geraldo (Glamorous Night & Fold your wings), Jack Hylton (Life begins at Oxford Circus), Harry Roy (Jubilation Rag).

Being selected retrospectively, it has been possible to chose those songs which are still remembered, or if not, some attractive tunes of Jubilee Year 1935, though perhaps 'Jubilee Baby' is less meritorious. Belle Baker gives a 'personality plus' version of 'The Continental' and it is interesting to see that the amusing 'Home James & don't spare the horses' was written by Fred Hillebrand who himself recorded for Edison cylinders & discs. (Perhaps Allen Debus could write us a few biographical lines about both of these.)

Hildegard, in 1935 little knew that the situation of her clever song would be repeating itself within a few years by soldiers of all armies in occupied lands & one was to observe that it is love which conquers all things!!

I do not recall having heard the charming "Mind how you cross the road" which combines road sense and love! Vivian Ellis was one of the few composers who could both play the piano and sing - here presenting his own composition that featured in the show "Jill Darling".

Of the dance band recordings, Carroll Gibbons reflective version of "Smoke gets in your eyes" featuring himself on piano was actually recorded in Nov., 1934, but the tune continued in popularity into Jubilee Year, while the sultry vocal by pianist Ivor Moreton is suitable for "Blue Moon".

Geraldo plays two Ivor Novello tunes tastefully, proving that World Records do occasionally admit that dance bands actually played waltzes. It was wise to issue these two records separately to cater for varying tastes, happily I enjoy both.

World Records SH 244 and SH 245

Doyen of writers on popular entertainment records in USA, Mr. Jim Walsh, in his monthly feature in "Hobbies" (published monthly in Chicago) for December, 1977 noted that Edith Day had but one Victor record issued in USA and thought that perhaps it was because good Musical Comedy stars did not necessarily become popular recording stars. In some cases this may be so. In the case of Miss Edith Day it was because after her Victor recording, she came to London where she remained until her death in 1971. She made some 16 records during the 1920's and 1930's, and a final appearance on LP in 1962 (HMV CLP 1572 in Sir Noël Coward's "Sail Away"). She is one singing in the reissues:-

● JEROME KERN'S "SHOWBOAT" and "SUNNY"

The cast of "SHOWBOAT" included Edith Day, Howett Worster, Paul Robeson, Marie Burke, and the chorus programmed as the Mississippi Chorus, all of whom we now hear.

The romantic duets were sung by Edith Day & Howett Worster 'Make Believe', 'You are Love', 'Why do I love you?', and Miss Day with Chorus end the selection with a very lively 'Dance the Hours Away'.

My mention of Paul Robeson will have caused eyebrows to raise in curiosity or disbelief. It is explained that on this record, for the very first time a previously unissued Columbia record, matrix WAX 3624 has been brought to light. As Mr. Myers says in his sleeve note, this recording has a greater intensity of feeling than any of Robeson's other versions of the song. It was recorded in the Drury Lane Theatre during May, 1928. I refer, of course to 'Ol' Man River' as sung by Robeson during the run of the 'Showboat' in London, complete with chorus. Another first is the inclusion of 'In Dahomey' sung by the Chorus, never on record previously.

But we must not omit Marie Burke as Julie, whose big songs were 'Can't help lovin' dat man' and 'Bill'.

This show saw Jerome Kern at the height of his tuneful career.

The town of Southampton was the setting for the happy show "SUNNY" of which the cast included Jack Hobbs who sang the title song, Binnie Hale, Jack Buchanan, Elsie Randolph and Claude Hulbert.

The Binnie Hale & Jack Buchanan duet 'Who?' and the Elsie Randolph duets 'Two little bluebirds' and 'I might grow fond of you' may be known to collectors of 78 rpm records as they are not too hard to find.

Jack and Elsie also sing 'Let's say goodnight till the morning', Jack's 'I've looked for trouble', and Binnie's 'D'ye Love Me?' (an almost Swiss type-waltz which ends up as a 'jazzy' foxtrot) are delightful. The Binnie and Jack duet 'When we get our divorce' was new to me and is a typical musical comedy song helping the plot along.

This another important re-issue of the musical theatre scene of the 1920's. In this case it contains a very large proportion of melodious tunes which stand up on their own out of the context of the theatre production.

World Records SH 240

JOHN J. KIMMEL - Early recordings of Irish
Traditional Dance Music.

To quote a well-known British comedian's catch phrase, when this record arrived, "I was amazed" and even more so when I saw my name acknowledged on the sleeve, but when I also read that of Stanley Bozynski it all clicked into place. Through this magazine an appeal was made, resulting ultimately in this excellent re-issue. The list of acknowledgements & contributors thus looks somewhat like the mailing list of this magazine. This is most gratifying and demonstrates the value of an international magazine interested in research as well as disseminating information.

All of these recordings were made in USA for Kimmel spent most of his life in Brooklyn, New York. It is still a mystery how this son of German immigrant parents became a leading and very capable exponent of Irish music. I would answer it with a question, "Why does Ernie Bayly, a patriotic Englishman, 'call' for American-square-dancing? (magazine permitting!)" I feel that the explanation is as straightforward as that:- Kimmel just loved Irish music and must have derived pleasure in playing for dances and the social life it brought.

The notes printed on the sleeve are exemplary, that does not explain that although there is one record, it is like a double-set in order to accommodate all of Reg Hall's notes and the complete discography of Kimmel. Mr. Hall is himself an amateur (meant in its best sense) musician who plays for country dancing so is better able to analyse the actual techniques involved than I.

I recognise Kimmel's skill from aural pleasure and the fact that when I started to play the record I realised that subconsciously, my right foot had started tapping to the rhythm. Yes, I could go whizzing around in a dance to Kimmel's playing - no doubt puffing a bit these days!

I cannot list all of the titles of jigs, reels, hornpipes, clogs & marches contained in the medleys. The earliest dates from 1907 and the last is 1929. Although not used here his earliest traced recordings were in 1903/4 for Zon-O-Phone. He was born in 1866 and died in 1942.

The transfers are excellently done by Bill Leader. This is recommended for accordion fans, Kimmel fans and Irish music fans.

Leader LED 2060

(distribution by Transatlantic records, 86, Marylebone High Street, London W1M 4AY).

RARE BIG BAND GEMS 1932 - 1947

This is a three-record boxed set containing recordings never previously issued, never on LP reissue, or unissued previously unissued takes.

The notes tell us which category each track is, its date and matrix number. The 48 performances here tend to be those overlooked hitherto by the wave of LP reissues. It could be that the tunes were the 'B' side of the original record. But, in every instance I find that there is some-

thing of interest. All are taken from U.S. Columbia.

The contributions by the Benny Goodman band are Down Home Rag (1935), Night and day (1939), These things you left me (1940), How deep is the ocean (1941), If I had you (1941), There won't be a shortage of love (1942), Close as pages in a book (1945), I'm gonna love that guy (1945), That's all that matters to me (1945), Fishin' for the moon (1945), Lucky (1945), I wish I could tell you (1945), Rattle and Roll (1945), It's the talk of the town (1946).

The difference between 1935 and 1939 is remarkable, as is the difference between boy and man! By the 1939 recording, Fletcher Henderson was arranging for the band, to be followed by Eddie Sauter. By 1945, the vocalist had become a more important feature of big bands than just "vocal refrain" as previously. (Read George Simon's book "The Big Bands" on this topic.)

From 1939, the whole Benny Goodman product, as exemplified by this record had become a very polished product, as had his vocalists such as Peggy Lee, Helen Forrest. Later came Jane Harvey who sings 'Close as pages in a book', that had great popularity via the American Forces Network as I recall from listening to it through the night while doing my stint for King George VI. Liza Morrow was a favourite of mine at that time and here sings the previously unissued 'That's all that matters to me' and 'Fishin' for the moon', the latter having a nice tenor sax solo by Bud Freeman (a present day immigrant to London). A generous helping of Benny Goodman is heard throughout, as well as such as Trummy Young, Stan Getz, Buddy Rich, Mel Powell, etc.

The contributions from Gene Krupa are Jeepers Creepers (1938) with vocal by Leo Watson and Sweetheart, Honey, Darling, Dear (1939). While a little outshone by the Goodman recordings preceeding it on the disc, these two, not so well recorded originally, still have great precision & polish. Perhaps they should have come at the start of the side.

Red Norvo & Mildred Bailey, who had begun singing with bands in the 1920's, were married by 1937/8 when these were recorded. Worried over you; There's a lull in my life Loving you; I was doing all right; More than ever; Please be kind; After dinner speech; A cigarette and a silhouette Have you forgotten so soon? Although a big band, Red Norvo, who played xylophone, preferred, as the sleeve note by Neil McCaffrey says, a band that woos you subtly. It is all very tasteful. Solos are taken by Red Norvo, Wes Hein, Hank d'Amico, Herbie Haymer.

There have been songs about "folk heroes" of all kind from Jesse James via Nurse Cavell to anyone you care to name. In 1941 Les Brown recorded a tune glorifying 'Joltin' Joe di Maggio'. Being English, I do not follow this baseball theme and the prowess of its 1941 hero. To me it is just a boring intrusion in this set. An American might appreciate it better than I.

But, Glenn Gray with the Casa Loma Orchestra is quite a different proposition. The 1932/33 recordings are nearer to British dance bands of the 1930's than the "swing" in

this set. Singer Kenny Sargent dealt with the romantic vocals and Pee Wee Hunt the 'hotter'. The whole band plays with precision, and most of the arrangements were by Gene Gifford. Of the books I have read by other bandleaders, all are unanimous in praising the musicianship of the Casa Loma and the "romantic" singing of Sargent who had his own individual style. (In explaining it I would class it akin to Al Bowlly, though neither copied the other.) I can only assume that because of relatively poor exposure of this band's records in Britain it does not receive the credit due. It is a highlight of this set.

(In connection with the sleeve notes at this point, I wish that Mr. Caffery, in common with all disc jockeys these days, would find out the difference between a song and a ballad. A romantic song just is not a ballad.)

For a brief while trombonist Jack Teagarden led a big band but despite its composition of good musicians, it was not really his millieu. From October, 1939 we have four examples, Muddy River Blues, Wolverine Blues, Swingin' on the Teagarden Gate, Somewhere a voice is calling. Solos are played by Teagarden, Lee Castle, Dave Tough, Hub Lytle, Clint Garvin and Ernie Caceres. The pianist was Jack Russin.

Jack Teagarden did not monopolise the scene and the rest of the band are heard more than he. While it lasted, this was a competent band.

The Artie Shaw offerings are from the beginning of his career as a bandleader when four violins were included and they played sweet tunes as well as hot. They played a looser, more 'Dixieland' style - not so monopolised by Mr. Shaw - and less polished than his later bands. But still very pleasant. The tunes are It ain't right; Sugarfoot Stomp; Thou Swell; Take another guess; Goodnight angel. The original recording may be unbalanced for the drumming of Sid Weiss is rather prominent - but it unintentionally shows his skill.

Some only remember trumpeter Harry James because of his excesses like 'Flight of the bumble bee', but in 'normal' band tunes he reverts to being a powerful soloist in his band. Just after the band's formation in 1939 it recorded 'King Porter Stomp' which swings nicely and from 1941 comes 'You've changed' with vocal ho ours by Dick Haymes. 'I don't care who knows it'; 'This is always'; 'I've never forgotten' and 'What am I gonna do without you' date from 1945 to 1947, a period when Harry James' band tended to be overlooked, but it was still a polished band.

Th two tunes included by the Will Bradley band, which had a life of three years, 'I don't stand a ghost of a chance with you' and 'Dearest, Darest I?' show that Bradley was an equal to Tommy Dorsey at the art of trombone playing. It also included the excellent drummer Ray McKinley.

A very interesting set of records for the big band fan.

Nostalgia Book Club 1004.

(165. Huguenot Street, New Rochelle, New York 10801 - I presume that it is obtainable from specialist shops in Britain.)

This is another anthology of the great British Dance bands of the day, playing the tunes in the order of publishing, recorded by a contemporary band. It is important to recall that Gershwin was born in 1898 and that his first big hit 'Swanee' was sung by Al Jolson in 1919. He died on 11th. July, 1937, having packed so many compositions into such a short time.

The bands and tunes included are -

The Savoy Quartet - Swanee

Queen's Dance Orchestra - Drifting along with the tide; Please do it again.

Savoy Havana Band - The Yankee Doodle Blues; I'll build a stairway to paradise; My fair lady; Nice baby.

Jack Hylton & his Orchestra - Sweetheart; Innocent lone-some blue baby; Someone; Oh, lady be good; Clap yo' hands; Do-do-do; 'S wonderful; My one and only.

The "Midnight Follies" Orchestra - Virginia.

The Savoy Orpheans - Wait a bit, Susie; Why do I love you? Tell me more; Hang on to me; So am I; Fascinating Rhythm; Someone to watch over me.

Max Darewski's Band - Somebody Loves me.

Percival Mackey's Band - I'd rather Charleston; The half of it, dearie, blues; Looking for a boy; When do we dance.

Cabaret Novelty - That cert feeling.

The Piccadilly Revels Band - Nashville Nightingale.

The Rhythm Band - The man I love.

The Piccadilly Players - Funny Face; He loves & she loves.

One is at first surprised that so many 'big numbers' came so early in Gershwin's life.

The Savoy Quartet, consisting of 2 banjos, piano & drums would have been considered a 'novelty' group in its day, but its raucus enthusiasm is a little surprise when it opens the record.

Otherwise, one hears some good individual playing by the instrumentalists performing in the other tunes, fourteen of which were acoustically recorded.

Although the personnel of the Percival Mackey band is unknown, we hear some good solos by trumpeter, trombone, & alto saxophone. In other groups we hear Max Goldberg, tpt; Jack Jackson, tpt; Al Jenkins, alto sax; Billy Mayerl piano. The trumpeter of the acoustical recordings usually took a prominent lead.

Although the style of the 1920's playing differs from the 1930's, there were some good arrangements. The emphasis of the beat was different. The inclusion of a banjo emphasised the stoccato sound, making, as someone said, the emphasis on the 'trot' of foxtrot. Another fashion of the late 20's was the use of the cymbal at the end of a phrase, and between phrases, sounding archaic now.

But there is plenty of good music in these tracks which you'll enjoy and find as good as the American counterpart. There was nothing wrong with the 'homegrown' product.

All these tracks have been ably transferred by John Wadley.

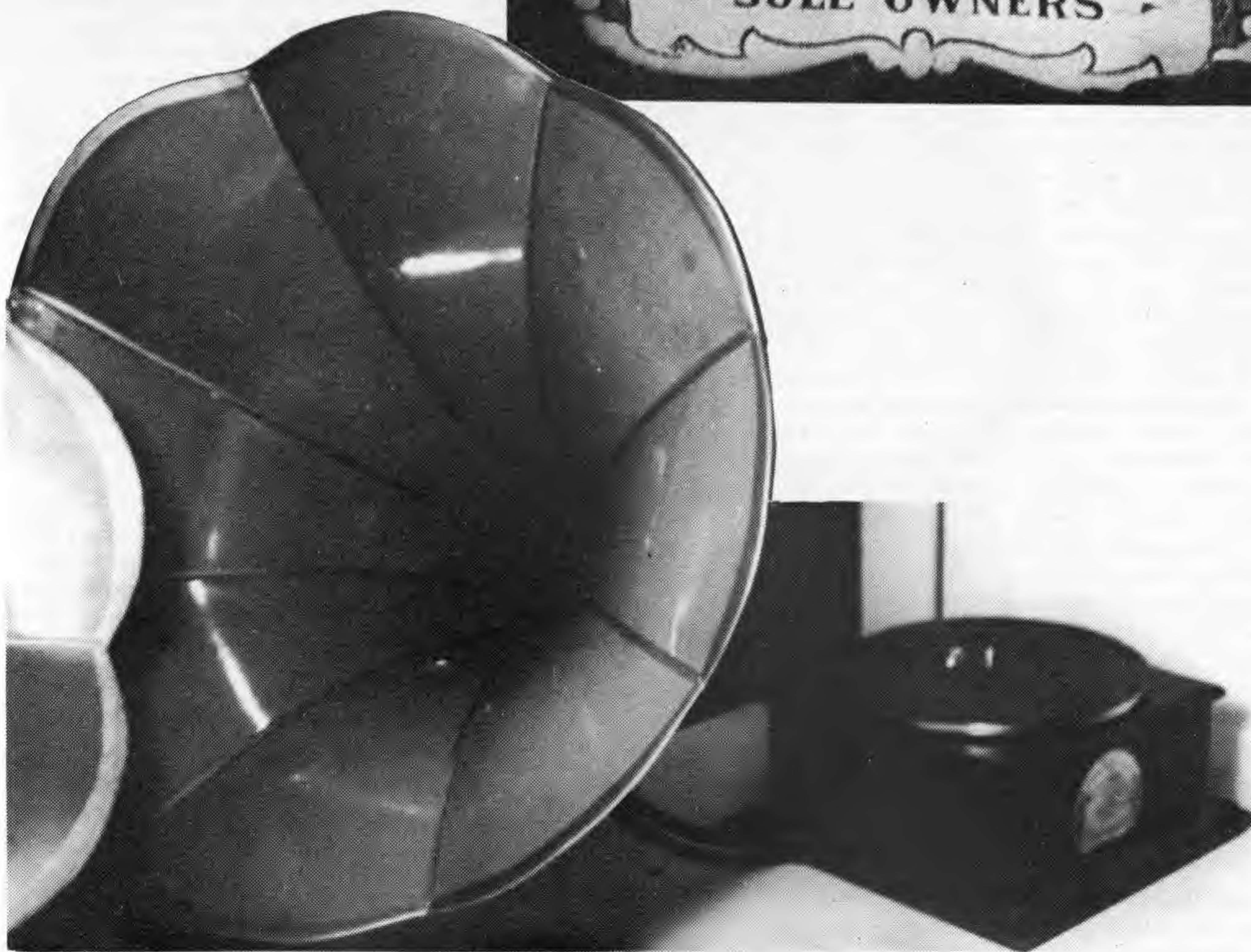
World Records SHB 45



Top left: An early version of the Busy Bee reproducer featured Mobley's patented aluminum diaphragm of 8th. May, 1900.

Top right: This late version of the Busy Bee reproducer featured improved tension arm and laminated paper and metal diaphragm.

Bottom: The Busy Bee Graphophone was a Columbia 'Q' fitted with a slightly enlarged mandrel.



Above; The ornate emblem on Busy Bee Disc Machines.

Below; The first style of Busy Bee Grand with big pin on turntable to prevent use of other makers' records.

At Sotheby's 21st. December, 1977

Two Edison concert 5-inch diameter brown wax cylinder in original cartons, both having poor playing surfaces = £ 42. Two six-inch Columbia cylinders, both 85045, 'Rose Marie' a baritone solo = £20. Two pink Lambert indestructible cylinders, lacking original cartons = £ 4. 3 Lakeside indestructible cylinders, 1 Everlasting 4-min. and 1 Busy Bee cylinder, all in original cartons, one lot = £ 45. One two Edison recorders in original cartons, one sold for £16 & the other £20. A collection of 56 two & four min. cylinders in cartons & storage case, varied musical content = £35. 95 cylinders mainly 2-min vocals such as Will Oakland, Charles Denton, Manuel Romain, etc. in original cartons = £65. A similar lot of 45 two & four minute cylinders in original cartons = £ 30. A good 2-minute Edison Standard Model A, with shaving attachment & brass-belled witch's hat horn, c1901-4 = £ 190. A Peter Pan miniature gramophone with collapsible turntable & tone arm assembly, in leather covered case & leather integral horn in lid, spring distressed = £ 38. Miscellaneous two-minute cyls (120) mostly brown wax with varying amount of mildew, in wooden cases = £ 48. A good Edison Amberola VIII, with single-spring belt drive, 2-min mechanism, Diamond B Repro in golden oak table cabinet = £ 300. Edison 2 & 4 min Standard model B with C & H repros & a modern spun aluminium horn = £180. Edison Bell Gem with model C repro but lacking horn = £130. 78 Blue Amberol cylinders of varied music = £65. An "Induphon" child's gramophone with 9-inch turntable and contained in a painted circular tin case, early 1920's = £25. A good HMV 103 Gramophone, with 10-inch turntable, No 4 soundbox & 2 tins of needles = £ 30. A good 'Peter Pan' gramophone with folding skeleton t/table, telescopic aluminium horn and P. Pan soundbox; in mahogany case = £60. An Edison Business Phonograph Model D, with double-spring motor, spectacle recorder/reproducer, dome-ended mandrel, 28 in. brass horn; in dark oak case with hinged lid = £320. HMV console Gramophone c.1935 with 12-inch t/table, Antoria soundbox; in mahogany case with doors over louvred horn aperture & record storage compartment below = £ 22. Parlophone horn gramophone with 10-inch turntable, d/spring motor, newly-painted tin horn 22 inches long, pillared base having classical style motif on front, c. 1920 = £140. Columbia BVT "Trump" Graphophone, serial no.17, nickel bedplate, single spring motor, spun aluminium horn, with 23 two-minute cylinders (some Edison Bell Indestructibles) in original cartons = £130. Edison Gem Phonograph Model A, 2-min, key-wind, Automatic reproducer & case both distressed = £ 100. A 'Puck' type phonograph complete with floating recorder & repro, on lyre-shaped cast iron base, with 11 2-min cyls = £ 120. Edison Model C reproducer = £20.

At Christie's 6th. December, 1977 :-

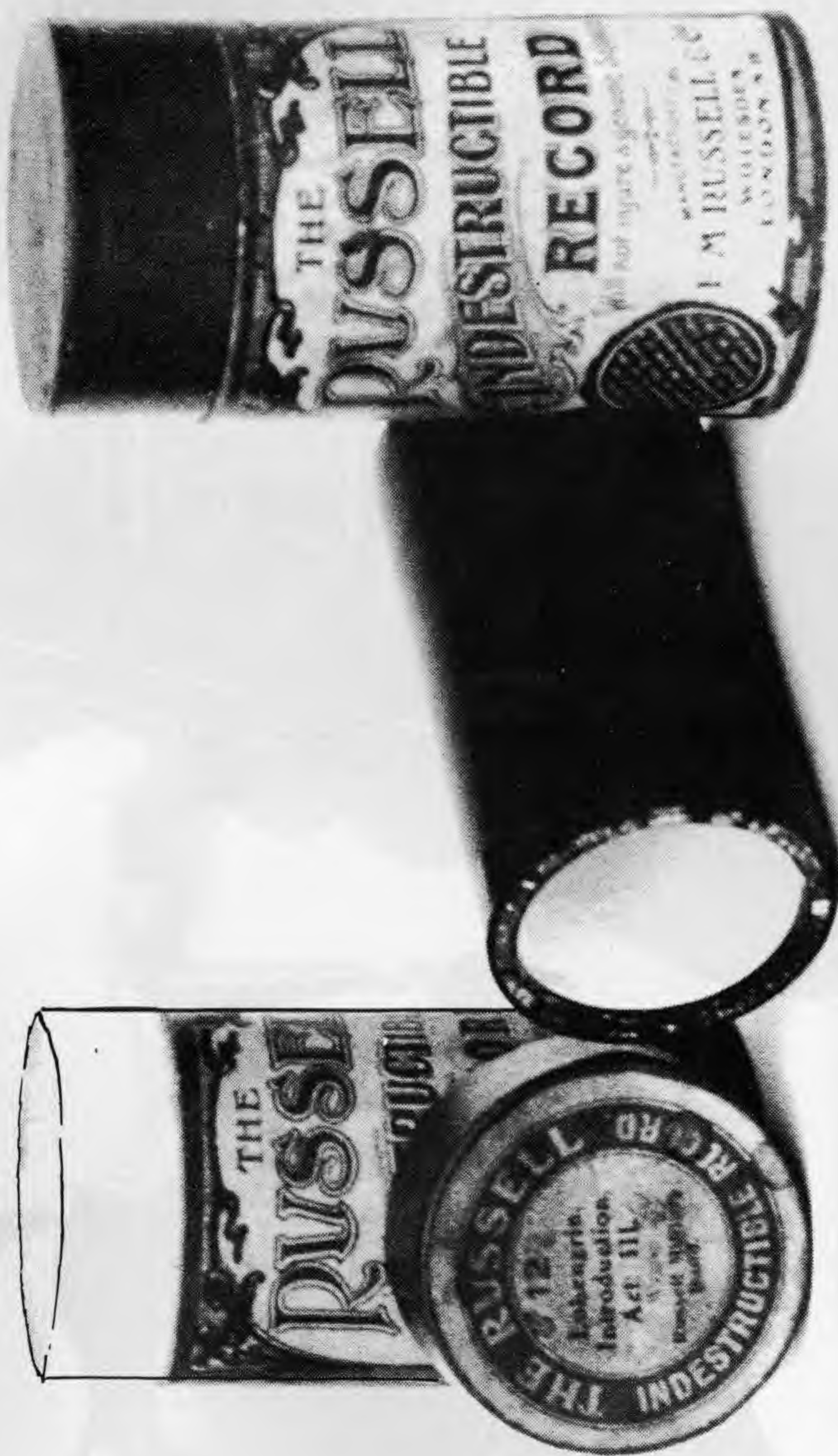
Edison Bell Gem phonograph with New Model repro. and original aluminium horn = £ 160. HMV Model 103 table grand Gramophone with No.4 s/box, oak case; and a matching record-cabinet stand, c.1926 = £32. Pathe 'Coq' phonograph with aluminium horn in bentwood case, but modern floating repro. = £ 80.

At Christie's 7th. December, 1977

Lambert typewriter of the Gramophone & Typewriter, Ltd. the black cast-iron frame with blue and gilt lines, with Angel trademark = 180.

At Christie's 6th. December, 1977

EMG Panharmonic with gooseneck tonearm, straight papier maché horn 47x 24 inches, c.1929 = £190. A Pathe Universal Soundbox, with stylus, in maker's carton = £18. Oak table grand gramophone with Concert soundbox, internal horn, louvres & doors = £25. HMV model 510 Lumière pleated diaphragm in mahogany case, with 56 acoustic records (the floor standing model) = £850. Cameraphone portable gramophone in mahogany case of box-camera form, with heart soundbox & egg-shaped simulated tortoiseshell sound amplifier, c.1925 = £40. HMV 'School' horn gramophone, with No.2 soundbox, red morning glory horn, oak case with removable lid. 42 inches high when closed, c.1924 = £210. Fine EMG Mark Xa gramophone with electric motor, automatic stop, papier maché horn in quartered and cross-banded mahogany case with ebony edging = £420. E.M.Ginn Expert Junior gramophone with papier maché horn (24 inch diameter) c.1930, in oak case = £300. Aeolian Vocalion gramophone in Oriental-style case finished in yellow lacquer with gilt coloured ornament and curved 'Pagoda' lid, on fixed stand with drawer, interior finished in black and gold lacquer with record-compartment below horn fret. Internal horn with 'Grauola' tone-control. 65 inches high. (modern Garrard 3-speed deck & amplifier fitted inside horn. = £170. Circular tinplate gramophone, wood grain finish with horn emerging as rectangle at one side, having a 'Sirola' sound box. Early 1920's, (after Feucht & Fabi patent) = £40. HMV Exhibition soundbox in maker's carton = £22. Four tins of Brunswick needles & 5 tins of Regal needles in makers' cartons = £16. Tango Two, a cardboard model with metal base containing a turntable-driven spindle and three cams for different dances = £25. Cabinet gramophone in miniature grand piano, the swan neck tone arm & internal horn emerging in the keyboard position, mahogany case with paired tapering legs, 32½ ins. deep c.1927 = £320. Fine WurliTzer Multi-selector 'light-up' jukebox model 412 in figured walnut case with capacity of 12 records, 1936, Edison Opera Phonograph, diamond A reproducer, mahogany Music Master horn, in mahogany case, with oxidised winder & carrying case = £ 1200. Columbia 'New Invincible' (BET) cylinder Graphophone with triple spring 2 & 4 min. motor, 4 minute Lyric repro, aluminium tonearm, Music Master horn, panelled oak case with turned corner columns, shaped base = £700. HMV Model 130 table grand Gramophone with 5A sound box, in oak case with square lid, c.1930 = £30. HMV Model 104 table grand Gramophone with 5A soundbox in oak case with domed lid; & Tungstyle needle-tin, c. 1930 = £28. Paillard portable gramophone with P. soundbox & 4-inch turntable, in brown leathercloth-covered case, 9 inches wide, c.1925 = £75. Fine G & T Monarch de Luxe Gramophone (No.14) with triple-spring bevel drive motor, 12-inch turntable running on ball-bearings. Exhibition soundbox, black Morning Glory horn, the ebonised case with burr-wood sides, ormolu pilasters & detached corner-columns & gilt fittings, C.1905 = £ 700. Edison Amberola 1A, 2 & 4 min, maroon enamelled mechanism, diamond A repro, mahogany case = £750.



The Russell Indestructible Cylinder. Photographed by John Stannard from cylinders in his collection. See page 464 of Talking Machine Review No. 36, October 1975, for an article on these cylinders, by Frank Andrews, together with a listing.

1130

At the Sales -

Sotheby's Belgravia

19 Motcomb Street, London SW1X 8LB

This Robeyphone sold for £180
and the gramophone in Japanese
decoration for £70 at the sale
on 21st. December, 1977.







Otto Goritz
Baritone

One of the prominent baritones of the Metropolitan Opera Company. Especially well known for his portrayal of the humorous roles of many of the standard operas.

The Talking Machine Review, 19.Glendale Road, Bournemouth BH6 4JA, England